VALIANT
BEHIND THE SCENES

CABLE
FOR FREE ??

PRICE GUIDE
SILVER AGE TO PRESENT

USA $3.95 / CAN $4.95

JANUARY 1993

WIZARD

No. 17

THE GUIDE TO COMICS

"OUR COVERAGE IS ABSOLUTE"

Unearthing The Spirit Of The Golden Age

On Sale in January

• **WIZARD SPECIAL EDITION** •

Including The One Hundred
Most Collectible Comics.

AL GORDON • JERRY ORDWAY

IMAGE COMICS: The Face Of The Future

image

WILDSTAR: SKY ZERO™ trademark and copyright © 1992 Al Gordon & Jerry Ordway.
IMAGE COMICS are published in association with MALIBU COMICS.

THE GUIDE WIZARD TO COMICS

PRESIDENT/PUBLISHER
Gareb S. Shamus
SENIOR VICE PRESIDENT OF OPERATIONS
Martin Schranz
MANAGING EDITOR
Alan Binenstock
ASSOCIATE EDITOR / CREATIVE DIRECTOR
Patrick McCallum
CONTRIBUTING EDITOR
Patrick Daniel O'Neill
ART DIRECTOR
Eli Har-Dof
EDITORIAL PRODUCTION MANAGER / ASSISTANT ART DIRECTOR
Douglas Goldstein
EDITORIAL PRODUCTION/ ASSISTANT ART DIRECTOR
Brad Fountain
WRITERS
Steve Behling; Craig Cornell; William Christianson; Brian Cunningham; Paul Grant; Andy Mangels; Greg McElhatton; Tom Palmer, Jr.; David Quinn; Paul Robb; Glenn Rubenstein; Rob Samsel; Bart Sears; Doris Schwartz; Stephen Shamus; Marc Seifert;
AD SALES
Colin Campbell
(203) 972-0092, NY: (212) 977-5001
FAX: (212) 265-0986
M-F 9-5 (Eastern Standard Time)
Patric Donaghy
(415) 681-0738
FAX: (415) 824-0604
M-F 9-5 (Pacific Standard Time)
ADVERTISING PRODUCTION MANAGER
Kenneth Shamus
WAREHOUSE MANAGER
Brian Nelson
CIRCULATION MANAGER
Janet Mirman
OFFICE ASSISTANT
Rosemarie Scandura
CUSTOMER SERVICE
Brenda Cook
ACCOUNTING
Barbara Kleinberg
ILLUSTRATIONS
Bart Sears
COVER ARTISTS
David Lapham, Bob Layton
COVER COLORIST
Mark McNabb

WIZARD: The Guide To Comics volume one, number seventeen (17), January 1993.

Please direct all inquiries concerning editorial information to 100 Red Schoolhouse Road, Building B1, Chestnut Ridge, NY 10977, or Fax: (914) 426-6071.

Please direct all inquiries concerning subscription information to Wizard Subscription Dept., P.O. Box 6782, Syracuse, NY 13217.

Any statements made, expressed or implied in Wizard: The Guide to Comics are solely those of the persons being interviewed and do not represent the editorial position of the publisher, who does not accept responsibility for such statements. All artwork is Trademark and © of their respective owners.

WIZARD: The Guide to Comics (ISSN 74470-78825) is published monthly by Gareb Shamus Enterprises, Inc. D.B.A. Wizard Press, 100 Red Schoolhouse Road, Building B1, Chestnut Ridge, NY 10977. One year subscription rate is $37.95, Canada and Mexico $49.95, and all other countries $69.95 All payments in U.S. funds only. Second-class postage paid at Monsey, NY and additional mailing offices at St. Cloud, MN. POSTMASTER: send address changes to Wizard: The Guide to Comics, P.O. Box 434, Monsey, NY 10952-0434.. Entire contents © 1992 Gareb Shamus Enterprises, Inc. The Wizard logo is protected through trademark registration in the United States of America. Publication information: may not be reproduced in part or whole in any form without prior written permission of Wizard Press and Gareb S. Shamus.

A Letter From Our PUBLISHER

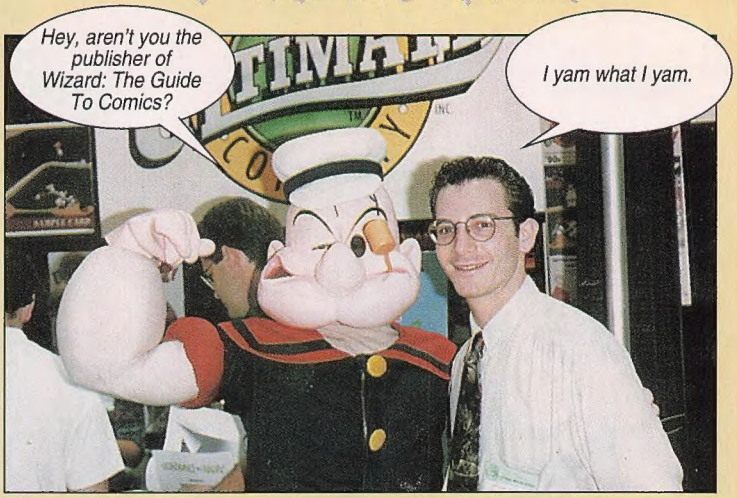


Photo: Al Ortega

Gareb the sailor man.

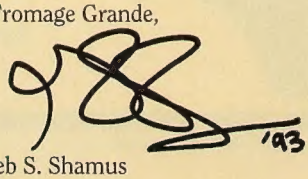
"Should old acquaintance be forgot...," my last publisher's page of 1992 (DAH-DAH-DAH-DUHHH...). Dramatic, but not quite as dramatic as the changes *Wizard* has gone through this past year: we've moved from our "birthplace" in Wesley Hills to new offices here in Chestnut Ridge; we were voted the best new publication about comics (Hooray!); and we took on some great new personnel.

Right now my tan is just about fading from my recent trip out to California to visit some of the Image gang. I went to the Golden Apple in LA to the inaugaration of Marc Sylvesri's Cyberforce. I was able to catch Marc, Rob Liefeld, Whilce Portacio, Jim Lee and Jim Valentino. While out in sunny California I was able to visit Extreme and Homage Studios and check out where most of the guys work (and play). Just wait 'til you see what's in store from Image. The excitement continues.

Speaking of excitement, I can't get enough of this month's Valiant gatefold cover. It's always a pleasure working with the guys over at Valiant. They're the friendliest, most imaginative guys in the biz, and they have some really great things planned for the future. Keep an eye on them. We also have a chat this issue with Fabian "Stop using hot, just for an issue" Nicieza, Dave Sim, Roy Thomas, a satirical look at the Batman and a quick look behind the scenes at *Bob.* All very super-nifty cool stuff.

In closing, let me wish you all a Merry Christmas, Happy Chanukah, Merry Kwanzaa, Happy New Year and...well, that about covers it. It was a fun '91, a better '92 and from the looks of it, '93 is gonna be a blowout year. A heartfelt thanks to everyone responsible for making *Wizard* number one, and I'll see you next year.

La Fromage Grande,

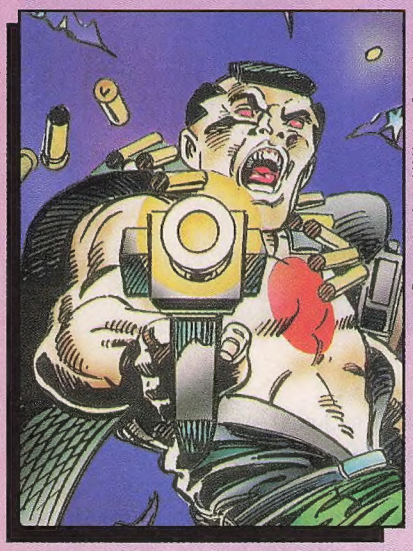


Gareb S. Shamus

WIZARD

Volume 1
Number 17
January 1993

CONTENTS NUMBER 17



BLOODSHOT © & ™ 1993 VOYAGER COMMUNICATIONS.

COVER SHOT

Bloodshot and friends grace this month's cover as Wizard takes a trip to Valiant headquarters in New York City. Check out our in-depth interview with the super-powers behind the comics on page 47!

© 1992 COLUMBIA PICTURES INDUSTRIES, INC.

FEATURES

PAGE	
16	**Palmer's Picks** Tom's Christmas list.
29	**Brutes & Babes** How to get Cable for free.
32	**Hollywood Heroes** Backstage with Bob.
42	**Busiest Man In Comics** A chat with...Llama Lad?
47	**State of Valiant Address** "V" for victory.
56	**A Boy & His Aardvark** On the road with Dave Sim.
61	**Sink Your Teeth Into...** Bringing the Count to comics.
70	**The Depressed Knight** A kinder, friendlier Batman.
74	**Amazing Art** This stuff is downright amazing.

VIOLATOR ™ & © 1993 TODD MCFARLANE.

WIN

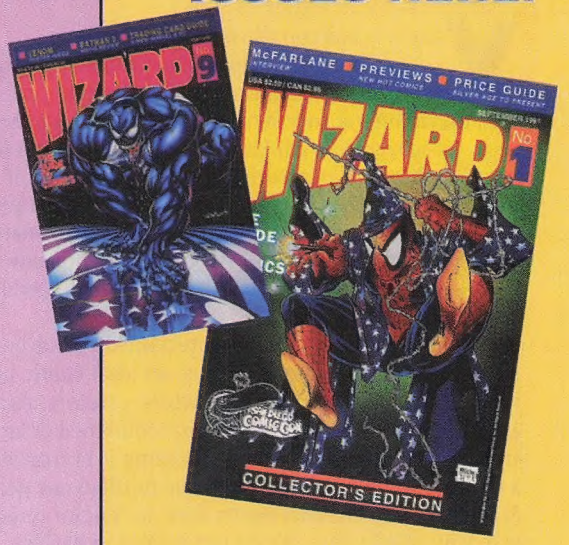
Gold and Platinum *Unity* #1s!
See page 82!

VENOM © & TM 1993 MARVEL ENTERTAINMENT GROUP.

DEPARTMENTS

	PAGE
Wizard News — Hey! *The Times* sucks! *The Times* sucks!	7
Collecting In The '90s — How to make your very own *Wizard*.	14
Writing At The Edge — With *Faust*'s David Quinn.	19
At The Controls — Sega's new CD-ROM.	21
16-Bit Power — Super Nintendo's Skulljagger reviewed.	26
Wizard's Realm — Enter the fantasy realm of Role-Playing.	72
Toying Around — Political instability in the Soviet Union... Not!	80
Wizard of Cards — With Steve "Mad Dog" Shamus.	86
Comic Watch — Betcha didn't know about these two...	96
Picks From The Hat... — Here are a couple more for you to drool over.	100
Top 10 Comics — The hottest comics in America!	108
Market Watch — What the heck's been going on?	111
Comic Book Price Guide — The industry's #1 price guide	116
Magic Words — If you haven't written us, you're a dweeb.	184

ORDER BACK ISSUES HERE!



Send this form or a copy along with a check or money order to:

Wizard Press Back Issue Dept.
P.O.Box 434 Monsey, NY 10952-0434

CLIP OR COPY COUPON

MOVE IT! *I'd better get them soon! Send me these:*

Name _____

Street _____

City _____

State _____ Zip _____

- ☐ Issue #1-$6.00
- ☐ Issue #2-$5.00
- ☐ Issue #3-$4.50
- ☐ Issue #4-$4.50
- ☐ Issue #5-$5.00
- ☐ Issue #8-$5.00
- ☐ Issue #10-$6.00
- ☐ Issue #11-$7.00
- ☐ Issue #12-$5.00
- ☐ Issue #13-$5.00
- ☐ Issue #14-$5.00
- ☐ Issue #15-$5.00
- ☐ Issue #16-$5.00
- ☐ All 13 Above-$53.00
- ☐ Comic Con Issue #1-$10.00
- ☐ 1992 Special-$12.00
- ☐ 1992 Special- $19.95 w/San Diego ComicCon sticker

Payment must be in US dollars. Please add Shipping & handling: $2.50/first book US address, ($4.50/first book foreign address), plus $.50 for each add'l. book. Prices valid until 1/30/93.

Total charges for back issues $_____
+Shipping and handling $_____
TOTAL enclosed $_____

Please charge $_____ to my:
☐ VISA ☐ MasterCard

Cardholder name: _____
Account # _____
Expiration date: _____
Signature: _____
Telephone number: _____

Guest Editorial

THE VALIANT ERA

Valiant is built on three core principles: entertainment, teamwork, and controlled growth.

Prior to starting Valiant, I spent almost 20 years in the entertainment industry, mostly in the music business. I discovered Cyndi Lauper and managed the Allman Brothers. As an attorney I had the pleasure of representing artists like Aerosmith, The Wailers and the Psychedelic Furs. Why did I leave entertainment to form Valiant? The fact is—I have not left entertainment—for first and foremost, Valiant is an entertainment company.

If you, the reader, are not entertained by our books, we have failed our mission. To us, an ideal comic book is equal parts of story, art, characters, creators, packaging and marketing. If we put our combined creative efforts into a quality package and bring it to market in a clever, fun manner, then we have fulfilled our goals. Any marketing enhancements done by Valiant must give you added value. We do not believe in devices which force collectors to buy multiple copies. As an entertainment company, we realize that collecting is part of the entertainment value of comics, but the books only are truly valuable if they are great.

We are all in this together. We at Valiant function as a team. Although you are not in our office every day, distributors, retailers and consumers are part of the team. In fact, you are on the front lines. You have been both our best salesman and our eyes and ears. Write us and let us know what we are doing wrong or right. Take advantage of our gold logo program: do something good for Valiant and write us about it; if it qualifies, we will reward you with a gold edition of one of our hot titles.

Controlled growth means that we will never put titles out into the market that we don't believe are properly written, drawn, integrated within our universe and promoted. We would prefer to grow our universe and company carefully and slowly. We do not intend to flood the market with either titles or with copies. We want all of our books to be great, entertaining and collectible. We are here for the long run, not the short bucks.

Most of you know where Valiant has been and you know our core philosophies of entertainment and teamwork. In the interview conducted between *Wizard* and Valiant in this magazine, you'll catch a glimpse of what Valiant has planned for the future.

We have numerous medium and long range plans , in keeping with our role as an entertainment company, but we can't reveal them all now. In the meantime, I hope you're having as much fun reading and collecting Valiant books as we do creating and selling them.

-Steve Massarsky

Q What should I do if I need Image, Valiant, Marvel, or DC back issues or new comics or Silver Age books or comic cards or other related stuff ?

A Send us your want list, call for more info, ask about new comic orders, stop by the store, let us know what you need !

COMIC CAVALCADE
502 East John Street
Champaign, IL 61820
ph (217) 384-2211

COMIC CAVALCADE
THE BACK ISSUE EXPERTS

WIZARD NEWS

THE INSIDE SCOOP ON THE WORLD OF COMICS

Here's Marvel: 1993!

MARVEL COMICS has discounted rumors that it is not ready for the '93 season, or that it can't handle the flight of creators and artists to other companies. In its defense, they have released their 1993 Distributor's meeting report. Noticeably the book covers only the first trimester, as opposed to the whole year. Here are all the scoops:

The Avengers continue to answer the mysteries of Sersi. Then in a tie-in with the X-Men, Fabian Cortez captures Luna, Magneto's granddaughter. The Avengers must also deal with a love triangle between Crystal, the Black Knight and Sersi. The Avengers West Coast lose Wonderman after squabbling pushes him to the limit. Living Lightning leaves too, to return to college. Only four members remain but they are helped via guest appearances by the Rhino, Darkhawk, and She-Hulk.

In *Captain America,* the Capster fights for justice in the jungles with Ka-Zar, then rescues Demolition Man from the Night People. Tony Stark returns to *Iron Man,* and issue #290 will be celebrated with a commemorative red and yellow foil cover. Also witness the introduction of *Iron Manual* #1, a *Punisher Armory*-type encyclopedia of the capabilities of Iron Man's armor. Thor quests to find the Valkyrie, while Eric Masterson debuts in a double sized first issue of a spinoff title, Thunderstrike. John Byrne ends his stint on *She-Hulk* with issue #50, which will have a foil-embossed cover. Michael Eury will take over for Mr. Byrne.

In the pages of the new *Darkhold: Pages From the Book of Sins,* the first ever match-up between Dr. Strange and Modred will be chronicled. In *Ghost Rider,* many questions will be answered, and more asked. Danny Ketch searches for answers regarding his parents after learning he's adopted. The paramount question of whether or not this Ghost Rider is Zarathos will also be unraveled.

The Harrowers is a new book about a group of six champions of the innocent who dare venture into the realm of the Cenobites to rescue innocent souls from their evil clutches. *Harrowers* is written by none other than the creator of Hellraiser himself, Clive Barker.

Doctor Strange loses his powers after renouncing the aid of the mystical gods and embarks on a search for new sources of power to aid him in the fight against evil.

The Fantastic Four are prepared with a star-studded guest list including Spider-Man, Silver Sable, Ghost Rider, the Hulk and Wolverine. The Incredible Hulk contains the conclusion of the New World Order storyline, and the Hulk must battle the Red Skull and his minions. The evil Sub-mariner returns to Atlantis in the pages of Namor, the Sub-Mariner.

More cross-overs are in the works for '93. *The Infinity Crusade* picks up where *Infinity War* left off. After purging himself of his evil that became the Magus, the good of Adam Warlock manifests as The Goddess, a character who attempts to unify the universe, with the help of too many Marvel mainstays to mention (say that three times, fast!). But look for Mephisto and Thanos to add a bit of fuel to the fire!

Spidey is still in the spotlight 'cause of his 30th anniversary in '93. Issue #375 is a special 64-page book with a holo-grafix metallic cover and extra back-up features. In *Spider-man,* someone is imitating our hero, and when that someone goes on a killing spree, the Punisher goes after Spidey! And don't forget *Spider-man Giant Size* #1, the beginning of a 14-part Venom/Carnage storyline that crosses over in the other Spidey books and

(Continued on page 8)

YO JOE! **The G.I. Joe figures you're all familiar with will soon contain a mini comic of the book you're all familiar with, Marvel's *G.I. Joe*. Some 1.5 million figures will come with Marvel Mini Comic Books, with stories by Larry Hama and Paul Kirchner, and penciled by Andrew Wildman, Kevin Kobasic, and Mike Harris. These will add to the figures' collectability, and fun!**

© 1993 HASBRO, INC.

MARVEL ANNOUNCES FIRST QUARTER PLANS
(Continued from page 7)

then crescendos in *Giant Size* #2. Speaking of Venom, he's getting his own limited series! Won't Spidey be happy? If you haven't seen it already, don't miss the continuation in #2 when Spidey and Venom make peace...sorta. Web of Spider-man hits its one-hundredth issue—look for the debut of some new villains in that title. Is there no rest for the Wall Crawler? Nope. Expect *Spider-Man Quarterly,* a new ongoing series, to debuet later in '93.

Deathlok fans will want to see the end to Cyberwar, and find out what Siege, the Deathlok alter-ego, will do next! Marvel fan's favorite vigilante, the Punisher, is at it again. This time he hires on into the Yakuza, that nasty organized crime ring. But the Punisher plans to dis-organize it! His arsenal is also continuing to be documented in *Punisher Armory.* For those who can't get enough punishment, our hero(?) is the subject of a special two-issue series called *Punisher—Ghosts of the Innocent.* In the books, Frank Castle suffers a blow to the head, then witnesses the murder of innocents by the Kingpin's men. He is overcome by guilt. Add the fact he perceives the innocents' ghosts to be following him, and the Punisher decides he can't rest until the ghosts do. In *Punisher War Zone,* the Big P is captured and brainwashed, so he decides to take on an entire town of serial killers and mass murderers. Why not? Also look for a Punisher/Wolverine graphic novel.

In the X-realm, Cable gets his own ongoing series, for he is the last hope of mutantkind. Unfortunately, he's stuck in our time! The thirtieth anniversary of the X-Men is upon us all, but there's no time to celebrate! The Acolytes and the X-Men slug it out in the *Uncanny X-Men,* with a foreshadowing of the return of the master of magnetism, Magneto. In a continuity kick within the pages of *Wolverine,* Wolvey is sent with the X-Men to the Savage Land to check the last known location of Magneto. There they find what the murder of Zaladine really meant! In *X-Factor,* an enigma emerges—a new "master villain" called Enigma to shake the pillars of heaven, and rattle X-Factor's cage. Keep your eyes peeled! And in *X-Force,* the group confronted by S.H.I.E.L.D., which results in G.W. Bridge quitting to re-form the Six Pack. And if all this X-citement isn't enough, look out for *The X-Men Chronicles,* a new series which begins with Cyclops, Professor X and Storm crash-landing in Antarctica. Can their super powers keep them from freezing to death? Catch the chilling details, and the introduction of Siena Blaze, in the pages of *The X-Men Chronicles*!

Marvel is keeping the rest of the year's plans under their hat. But with so much coming down the pike already, is that really a problem? Save your spare change, there's plenty to be had, and you've been warned!

© 1993 KONAMI, INC.

KONAMI HEARS THE CRIES OF THE CONSUMERS.

After prodding and poking, Konami will release the hot shooter game *Axelay* in the U.S., for the Super NES. Consumers and critics had written and requested that Konami make it available. The game features awesome 3-D graphics, vertical and horizontal scrolling , and zillions of weapons in a six level warzone. The bosses in this game are TV-sized and are must-sees! Konami also will be releasing a new *Contra* game for the NES. *Contra Force* stars commandos Burn, Smith, Beans, and Iron. (One of those names doesn't quite belong—which one, we'll let you decide). They must go through five impressive-looking levels to get to the big Kahuna in the C-Force headquarters. You can call upon the expertise of other commandos and put your head together with theirs to become unstoppable. Or you can do nothing and watch the dust collect on the dog. Your choice.

Jusko shoots some hoops

Actually, artist Joe Jusko painted some Hoops, but that isn't a very dramatic headline. In the Hoops N.B.A. series II subset to be released in January, expect to see five fully painted cards featuring John Stockton, Magic Johnson, Pat Ewing, David Robinson, and one that features all four of the superstars.

In related news, in the Upper Deck 1992 Football series II cards due sometime in mid-November, there will be a ten card subset depicting your favorite N.F.L. stars as super heroes. Quick checklist: Dan "Machine Gun" Marino, Jim "Shotgun" Kelly, Eric "The Raider" Dickerson, Lawrence "The Giant" Taylor, Jerry "Gold Finger" Rice, Junior "The Samoan Warrior" Seau, Mike "The Samurai" Singletary, Troy "Marshall" Aikman and "Neon" Deion Sanders.

© 1993 UPPER DECK.

CAIN
IS COMING!
SPRING '93
COVERS
BRIAN STELFREEZE
WRITER
DAVID QUINN
ART
HANNIBAL KING
INKER
MATT BANNING
HARRIS
COMICS

West End Goodies

© 1993 LUCASFILM.

West End Games announces a new Star Wars source book. *The Dark Force Rising Source Book* is based on the next book in the series by Timothy Zahn. Also from West End is a new Shatterzone novel: *River Of God.* The novel offers readers the first sampling of a new role-playing series soon to come. Star Wars figures will also be arriving in stores. The metal miniatures will be sold in blister packs of three for $4.95 retail. Everything you need to enter that fabled galaxy far, far away.

Beauty & the Beast are captured

On the comics page, that is. Innovation Publishing revealed that in February '93, the new full color card stock format book will debut. The art will be airbrushed by well known fantasy artist Mike Deodato, Jr. The book is based on the Republic Pictures television series which starred Linda Hamilton and Ron Perlman. This is the second time the series has appeared in comic book form; however, with beautiful airbrush work and editing assistance from the series' producer Ron Koslow, it's shaping up to be a most impressive offering. The book is staying as close to the show's original romanticism as possible, so join Vincent and Catherine in *Beauty and the Beast.*

© 1993 INNOVATION.

Comicfest '93

T-Minus 310 days and counting... as David Greenhill Promotions, Inc., announced Comicfest '93, slated for October 8-11, 1993 at the Philadelphia Civic Center, Philadelphia, Pa. Wizard Press, a major sponsor, expects COMICFEST '93 to draw more than 70,000 fans and collectors of comics, trading cards, animation and science fiction from across the country.

The exhibition will have more than 800 booths featuring the country's leading comics and collectible dealers, and over 100 industry sponsors. Guests will include hundreds of creators and stars from the world of comics, animation, television and films.

COMICFEST '93 will feature a wide variety of special events for both exhibitors and the public, including a Kick-off Banquet, the Ice Cream Social, autograph guests, prizes and giveaways, film sneak previews, personal appearances, industry seminars, a charity art auction, and numerous other sponsored events.

New Image Tribe

Ex-X-Factor artist Larry Stroman has joined forces with writer Todd Johnson to produce *The Tribe,* a new ongoing series from Image comics set to debut in early March. The storyline revolves around a group of superpowered individuals who band together to wage war on Europan, a ruthless European/Japanese corporation that specializes in the hostile takeover of companies that are in the midst of producing cutting-edge technology, or if their victims put up too much of a fight, outright theft sits fine with them.

So who are these fearless hombes who can put the kibosh on this evil corporation? Glad you asked. Roll call time: Blindspot, the team leader, who can not only fix anything better than Scotty himself, but his stealth suit renders him invisible and as quiet as a ghost; Steelpost, a freak accident that turns an ordinary Joe into a blob of liquid metal who can only keep his shape with the help of an endoskeleton battlesuit; Shift—what team would be complete without a speedster? (One twist here is that Shift, an ex-boxer, must take high protein drugs to compensate for his accelerated metabalism.); Hannibal, the token strong guy; Short Order, who suffers from a cellular cancer that forces him to constantly break apart into miniature versions of himself, and later merge into one being, only to repeat the process over and over again; and Rosalyn, the mystery woman who could quite possibly turn out to be the most powerful member of the team.

Expect cameo appearances from the other Image stars, as well as a possible tie in with Marc Silvestri's *Cyberforce.*

© 1993 Marvel.

Where's Spidey?

Publications International, Ltd. has licensed Spider-man from Marvel Comics Group for one of their *Look and Find* children's books. Based on those mega-fun *Where's Waldo* books, the Spidey books feature ultra-detailed double-page layouts of Spider-man, his gallery of villains and loads of other heroes and bad guys in super-action. The *Spider-Man Look and Find* book has nine of these scenes, depicting familiar Marvel Universe locations like the Daily Bugle, Coney Island Beach, Coney Island Amusement Park, Yankee Stadium, Radio City Music Hall, Time Square, the East Village, the Catacomb Caverns beneath Manhattan and the Streets of Manhattan outside the Daily Bugle. The idea is that kiddies will get to search for all the different little "situations" going on all over each scene. The *Spider-Man Look and Find* book will be available for Christmas at a suggested $7.98. Also keep your eyes peeled for the *X-Men Look and Find* book, which Publications has International also licensed.

© 1993 Drew Hayes.

Toxic Elves

I, Lusipher from Mulehide Graphics is coming to an end. As of issue #8, the series will be renamed *Poison Elves,* to avoid anyone misconstruing this as a satanic-type book, which it is not. The story revolves around the central character Lusipher, and is the story of a mercenary elf and his trials and tribulations on the mystical world of Aminetah.

Information on *I, Lusipher* can be had by writing to Mulehide Graphics, P.O. Box 5844, Bellingham, WA 98227-5844.

YOUNGBLOOD: STRIKE FILE AND WILDSTAR COMING!

From the pages of Rob Liefeld's *Youngblood* comes *Strike File*, a four issue mini-series that will feature two ten-page stories in each issue that will focus on one of the characters from the regular *Youngblood* comic. Liefeld and hot newcomer Jae Lee will start off the series with two stories featuring Diehard and Chapel, two of the most popular YoungBlood characters. They will also collaborate on a two-part story featuring Chapel which will tie into *Spawn* and *Youngblood.* The remaining issues of the Strike File will feature work by David Williams, Jason Pearson and another newcomer, Chap Yaep. *Youngblood* fans will not want to miss this! And in other Image news, the debut of *WildStar- "Sky Zero"* in January is eminent. It's a four issue series created written and illustrated by Al Gordon and Jerry Ordway. It concerns soldiers who wear symbiotic suits that grant powers but take their toll on the wearer. The star of the story is one of those soldiers, WildStar, who travels back to our time to stop a war that starts tomorrow! So you better not miss it! ☆

© 1993 Alan Gordon & Jerry Ordway.

COMICFEST '93

PHILADELPHIA

OCTOBER 8-11 1993 TM

PHILADELPHIA CIVIC CENTER, PHILADELPHIA, PA

THE LARGEST COMICS AND COLLECTIBLES CONVENTION EVER STAGED IN THE UNITED STATES

With over 11 million comics-reading homes in the United States, a lot of people are missing the fun that a comics convention can provide. COMICFEST '93 will be the convention for seasoned fans, newcomers to comics, and collectors of animation, trading cards, and original art.

A WORLD OF COMICS UNDER ONE ROOF!

THE GUIDE WIZARD TO COMICS TM

America's foremost comic collector's publication will be at COMICFEST '93. Meet the people that bring you the country's finest comics news magazine and price guide!

- Talk to the people that bring the best of comics news to your doorstep!
- Meet "Crystal," the *Wizard* spokesperson!
- Buy your copy of the *Wizard* Special Edition, available at COMICFEST '93!
- Get your FREE copy of the COMICFEST '93 souveneir program, produced by WIZARD!

COMICFEST '93 is proud to announce...

the first annual WIZARD Comics Awards

will be presented Saturday, October 9, 1993! The readers of *Wizard* will select their favorite comics and creators! This gala event will be attended by the greats of the comic book industry...and YOU'RE invited!

The newest and fastest-growing comics news magazine will be at the newest and largest comics convention...

Will YOU?

THE COMICFEST EXPO

For dealers, publishers and comics professionals

October 6-7 1993

Immediately preceding Comicfest '93 will be the largest independent trade show the industry has ever seen! Dealers will have an unbeatable opportunity to meet with manufacturers, publishers, and most of all, other dealers. Panels, seminars, and presentations will provide ideas to increase your business' success. Your suggestions will help give publishers ideas of what the public wants. A chance to meet the industry face to face! **A can't miss opportunity!!**

© 1993 David Greenhill Promotions, Inc.

COMICFEST '93

PHILADELPHIA

OCTOBER 8-11 1993 TM

PHILADELPHIA CIVIC CENTER, PHILADELPHIA, PA

Here's just a TASTE of what you'll see at COMICFEST '93

GUESTS - A wide range of guests from the worlds of comics, science fiction, animation, and art will be in attendance. Watch our ads for announcements!

PUBLISHERS - Representatives from comic companies across the country are already busy making plans to attend Comicfest '93. Can YOU afford to miss it?

Dealers, collectors, publishers, artists, writers, you name it! Everybody that's anybody will be attending COMICFEST '93!

MORE THAN COMICS - Comicfest '93 will also appeal to fans of trading cards, science fiction, animation, toy and memorabilia collecting, role playing games, and much more!

ART SHOW and AUCTION - Hundreds of original works of comic and animation art will be up for sale at the Comicfest art show. Thousands of dollars will be raised for charity at the Comicfest art auction! Dont' miss it!

SNEAK PREVIEWS - Film and television companies will be presenting sneak previews of upcoming releases throughout the weekend. You never know WHO will show up to publicize their next film!

MOVIES - The film and video program will feature a run of films, animation, classic TV shows, and special surprises!

CONTESTS - Video game contests, raffles, trivia games, role playing tournaments, and more! Go home a winner!

DEALERS - Seize the chance to participate in the largest comics and collectibles show this country has ever seen! Booth space is bound to go fast! First come, first served on selected location! Call us for rates and information!

SPECIAL OFFER - Reserve your booth before MARCH 1, 1993 and receive a *10% discount*

If it's happening in comics, it'll be happening at

COMICFEST '93

ADMISSION

Four Day Pass - **$35** in advance
$40 at door

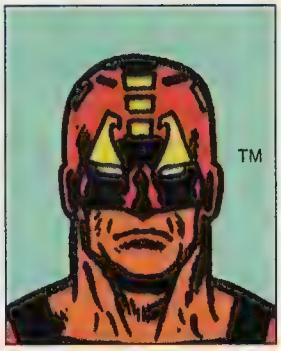
One Day Pass - **$14** at door

ACT FAST to attend this once-in-a-lifetime event! Keep up-to-date on new guests and events, get first chance at special COMICFEST '93 offers and MUCH MORE!

For further information:
COMICFEST '93
614 Corporate Way
Valley Cottage, NY 10989
(914) 268-3600
(914) 268-6392 [FAX]

© 1993 David Greenhill Promotions, Inc.

Collecting Comics In The 90s



SCORPIO™ & © 1993 MARVEL.

By Patrick McCallum

On a quick note, a typo slipped by me in issue #15. My article in that issue stated that I've been on this magazine since issue #2. Well, I've been working on this mag since six months prior to it's initial publication, not since issue #2.

Now that that's out of the way, let's talk comics. This past July I attended the Chicago Comic-con, and I met a young man by the name of Brian Burke. He was in his early teens, a comic enthusiast and the self-publisher of several magazines. Well, sort of. Brian puts together magazines for his friends and family to enjoy, and while they're all home-made, they have a definite charm about them. The topics of his mags range from movie reviews to science fiction, as well as some straight out comic-books. I was pretty impressed with his work and his enthusiasm, and speaking to him gave me an idea. What I would like to see you *Wizard* fans do is create your own comic-oriented miniature fanzine, similar to *Wizard*. You can do your own versions of our features (like C.B.I.Q., Comic Watch, etc.) or come up with totally new ones as well. As long as it's neat, clean and organized, you don't have to go crazy with the quality of the materials used. What I'm looking for is an eight to twelve page mini-magazine, with a front and back cover, table of contents, letter from the publisher (you), a couple of phony ads and whatever features you want to put in there. The only thing I don't want is a complete re-hash of *Wizard*. Use your noggins! With the ingenuity you guys (and gals) show in the Amazing Art and Create Your Own Figure departments, and the countless other contests running in this mag, I know you're capable of really slick things.

Start sending in your entries as soon as you're set, and we'll make the closing date for this, oh..., February 28th, 1993. The best looking entry (ingenuity counts, too) will be partially shown in the pages of *Wizard* #21. The lucky (and most talented) individual will also receive a free one year subscription as well as a copy of the magazine their entry appeared in, signed by the merry staff of *Wizard*. Get crackin'.

On a completely unrelated topic, let me give my quick two cents on a topic I constantly hear from fans when I attend shows or from the letters I read through the Magic Words letter column. I listen to comic fans (myself included) moan and groan concerning the quality of the comics we grew up reading. It usually goes something like "I remember back when the *Fantastic Four* was the hottest book, and *Batman* was a strong, solid string of storylines, blah blah blah..." I find myself going into this routine on many occasions, going on for hours on the past glories of comic storylines and how their modern-day counterparts pale in comparison.

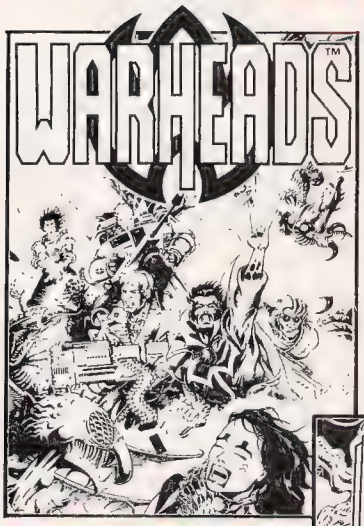
There may be some truth to that statement, but I suspect that a great deal of that opinion isn't a simple critique of a writer's storytelling abilities but merely how I now perceive comic storytelling. I'm now 22 years old, and I've been reading comics on-and-off for pretty much as long as I can remember, and it's safe to say that I've read enough comics to know the direction most storylines are heading. I find myself knowing the climax of the book long before the story is over. In this way I feel, or rather, felt justified in my complaints directed towards today's industry.

Taking a step back, I now realize that I've changed more than the comics have (it took me long enough to fully understand this). When I see today's kids running around and flipping out over the newest issue of *Amazing Spidey*, I realize that to them the story is fresh and new, and every bit as exciting as the stories from my youth were to me (geez, reading this over I sound like an old fogey). I may no longer rebound off the walls when I get the newest issue of *X-Men*, but I can appreciate the fans' enthusiasm.

The style of the comics has changed in that they may be a little more action-oriented and a lot more violent, but they still do what a lot of today's critics fail to take into account. A comic-book is supposed to allow the fans to escape into a fantasy world, and more importantly, to enjoy themselves once they get there. If you want escapist fun, read (or re-read) a comic. If you want realism, read The Times. ☆

RIP-SNORTING, COSMOS-SPANNING, ONGOING TITLES FROM

MARVEL UK



WAR IS THEIR BUSINESS

DEATH'S HEAD™ MUST DEFEAT WRAITHCHILDE™ WITH GUEST STARS:

X-MEN™

SHE'LL SCREAM YOUR HEAD OFF!

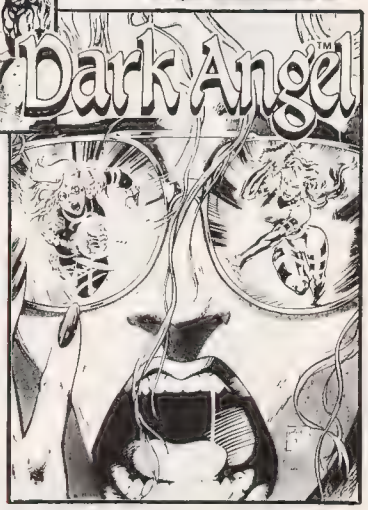
COMBINED MIGHT CAN SAVE THE DAY!
GUEST STARRING

SPIDER-MAN™ & WARHEADS™

HELL'S ANGEL™ HAS BECOME DARK ANGEL™
GUEST STARRING

THE PUNISHER™

KNIGHTS OF PENDRAGON™

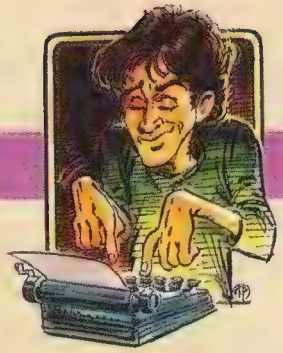


MARVEL COMICS UK

©1992 Marvel Comics UK Ltd. except The X-Men, The Punisher, Spider-Man

ON SALE THROUGH ALL GOOD OUTLETS

PALMER'S PICKS



As I write this article, I am up to my neck in tests and papers in college, not to mention the dreaded deadline for this column. To make up for lost time, I have decided to take a break from my usual spotlighting of one particular creator and give everybody some suggestions for Christmas. You can use this as a guide to spend all of your money on someone you hold dear to your heart, or you can be a greedy Scrooge and buy everything for yourself. Let me remind you that these are only suggestions. I do not expect everyone to go out and spend ridiculous amounts of money to buy everything I mention. So when I get letters from angry parents telling me that they are now broke from buying their son (or daughter) truckloads of comics, I'll just ignore them. Just think of this as a recap and expansion of what I've mentioned in previous columns, or as an extended version of the Recommended Reading section. But, I beg you to please try at least one of the comics I mention.

All six of the *Cerebus* reprint volumes should be out in the direct market for the Christmas season, or shortly thereafter. To buy all of them combined will set you back about $150, so I suggest starting off with one to see if you like them. A good starting point for new readers is *Jaka's Story* or *Melmoth*, the fifth and sixth volumes, respectively. These two books can stand apart from the others and are not as deeply tied to the *Cerebus* storyline as the rest. If you like what you see, you can pick up the regular series, or try another reprint volume.

Jeff Smith's *Bone*, like *Cerebus*, is entirely self-published. The series has only recently begun, yet it has been met with enormous amounts of critical praise from people ranging from Will Eisner to Peter David. The current story deals with the exodus of the three Bone cousins (Fone, Phoney, and Smiley) from their homeland, Boneville. Smith's artwork is deceptively simple. He doesn't use much flash, yet he is a master of conveying gesture and body language for both humorous and dramatic effect. Since it is relatively new, *Bone* may be a hard to find, but it is worth the effort to track it down. Six issues have appeared so far, and more are scheduled to appear on a bi-monthly basis.

In contrast to the lighthearted mood of *Bone* is the serious biography of *Maus*. Originally serialized in *Raw*, Art Spiegelman's story of his father's imprisonment in a concentration camp during World War II has been hailed both in and out of the comic field as a masterpiece. Spiegelman has been the recipient of many awards for his work on *Maus*, including a special Pulitzer Prize.

For those of you not familiar with the "hook" behind *Maus*, Spiegelman portrays the various people involved in the story as different animals. The Jews are mice, the Germans are cats, the Americans are dogs, and so on. Spiegelman's artwork in *Maus* is simplistic, yet it is just enough to get his point across. The story began serialization in the pages of *Raw* in the early '80s, and was only recently completed and collected in two graphic novels. These two books are excellent reading and are easily accessible, making them a good gift for someone who is not a comic book fan.

Tundra has released a variety of books recently that deserve attention in this holiday season. To start off with, there's *Skin*, a comic by Peter Milligan and Brendan McCarthy that truly fits the name "graphic" novel. It was denied publication several times in England, until it was recently picked up by Tundra. The story deals with the life of a boy, Martin Atchinson, who was born deformed due to the after-effects of a sedative called Thalidomide. He becomes a skinhead in London during the middle '70s, and the comic follows his brutal, sometimes darkly humorous, existence. This is a powerful, disturbing

"Mike Allred's *Madman Adventures* is a continuation of his quirky black and white series..."

book that is definitely not for the kiddies. Along more lighthearted and traditional holiday lines is *The Life and Adventures of Santa Claus*. The story of this hardcover volume follows the life of Kris Kringle from birth, and the artwork is fully painted by Mike Ploog. This book is more suited for a general audience and would make a great gift for just about anyone.

Tundra has also started two new ongoing series, both in full color. First off is Rick Veitch's *The Maximortal*, a continuation of his *King Hell Heroica*, which started with *Bratpack*. The comic follows the life of True-Man, the most powerful being in Veitch's revisionist super-hero universe. In addition, Veitch has reformatted his personal dream diary as a back-up feature called "Rare Bit Fiends." Beginning in December, Mike Allred's *Madman Adventures* is a continuation of his quirky black and white series, which promises to have the same lighthearted tone as the original. Both *Madman* and *The Maximortal* are high quality comics in full color that should appear on a regular schedule.

Last on my list is Frank Miller's *Sin City*. Up until recently, Miller has been keeping a low profile in the comic book industry. He started *Sin City* in the pages of *Dark Horse Presents* with little fanfare, but the series soon caught on. Its loosely paced story and mesmerizing black and white artwork appealed to readers, and Dark Horse has decided to collect the entire story in one volume. The collection includes some new material, and is reasonably priced for the holiday season.

While only one of the books I mentioned is related to the Christmas season, they all make excellent gifts. Even if you are not in the giving spirit, at least give one of these titles a try. I'll be back next month with an overview of Ted McKeever's work, and profiles of Scott McCloud and Rick Veitch in the months to come. ☆

Christmas List

CEREBUS™ & © 1992 DAVE SIM.

Here's a quick recap and some tips on where you can find these books:

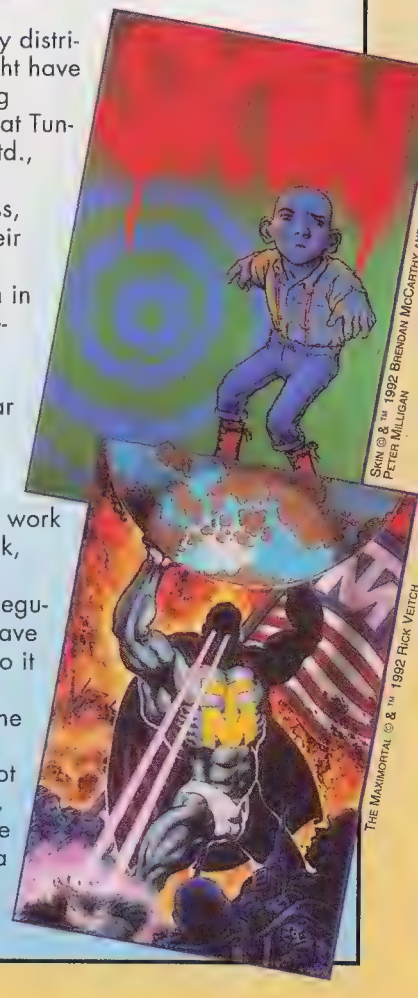
Cerebus - Regular issues can be found in comic stores, and all the reprint volumes should be available as you read this. If you feel like ordering directly from Dave Sim, you can use the following address. Check out an issue of *Cerebus* for prices and information for phone orders. Aardvark Vanaheim Inc., Box 1674, Station C, Kitchener, Ontario N2G 4R2, Canada.

Bone - There should be seven issues available as you read this. They are $2.95 each, and can be ordered by writing to: Bone, c/o Cartoon Books, P.O. Box 212, Worthington, OH 43085.

Maus - If you can't find copies of this book, you're probably looking too hard. Both volumes should be available in either hard or softcover at any popular bookstore or comic store.

Skin, The Life and Adventures of Santa Claus, Madman, and *The Maximortal* - These books from Tundra should be available at your local comic store. Some of Tundra's items have been the victims of spotty distribution, so you might have better luck ordering directly from them at Tundra Publications, Ltd., 320 Riverside Dr., Northampton, Mass, 01060. Ask for their free catalog.

Sin City - Began in the *Dark Horse Presents Fifth Anniversary Special*, and continued in regular issues of *DHP*. The special might be a little hard to find, but it contains new work from Paul Chadwick, Matt Wagner, and Simon Bisley. The regular issues of *DHP* have gone up in price, so it is probably more affordable to buy the collected edition. Dark Horse does not handle mail orders, but you should have no trouble finding a copy of *Sin City* at comic stores.



SKIN © & ™ 1992 BRENDAN MCCARTHY AND PETER MILLIGAN

THE MAXIMORTAL © & ™ 1992 RICK VEITCH

IN THE HOUR OF GREATEST NEED,
THEY ARE MANKIND'S — —

SECRET WEAPONS™

COMING THIS SUMMER!

FROM
VALIANT

BLOODSHOT, ETERNAL WARRIOR, GEOMANCER, LIVEWIRE, SHADOWMAN, STRONGHOLD,
DOCTOR ECLIPSE and X-O MANOWAR © and TM 1992 Voyager Communications Inc.
SOLAR, MAN OF THE ATOM © 1992 and TM Western Publishing Company, Inc./Voyager Communications Inc.

WRITING AT THE EDGE

PHOTO: AL ORTEGA

By David Quinn

A scripting for interpretation job came down for another Piranha Book, *Fast Forward*. "Arona" is a small drama that shows a different side to the horror story. Running down to the bodega to pick up cigarettes isn't very traumatic...unless you happen to be agoraphobic and can't leave your apartment without your mind and body rebelling. If that sounds like a tale that has to be told in subtle, specific moments, you can imagine the kind of minutiae my detailed full-script delivered to artist Gil Ashby. As fun as it might be, I couldn't do: "Groovy Gil, pages 17 through 20: Patchouli Man and Agoraphobic Lass bash each other through walls—I'll fill in the witty banter later."

The script was a dense sucker. Must have been 30 pages of writing, balled down to 14 illustrated pages. Painfully explicit for Gil, I'm sure, 'though he's still willing to work with me. I mean, I had this woman counting cigarettes! "Open to the artist's interpretation," though...that's the game we are talking—freedom, to continue the comparison, for "actor" and "director." In the end, my "approval" consisted of looking at it and glowing. "Man, you got it perfectly! This feels better than I thought it would when I was writing it!" I think I made one request, and that was a "costume" note. Then I cut 60 words from my dialogue. They say less is more, but in my first drafts, before I really trust my characters, it sure seems that less is less.

But what about writing complete scripts based on characters and concepts that are co-created? Can two heads imagine words and pictures together, satisfying both visions without spattering the illustrations with each other's brains? Michael Davis and I have worked this way on *Freedom Project*, coming from Rebel/Tundra. Both of us put a lot of ourselves into the heavy idea-jamming phase, then I wrote detailed full scripts before he got to work. I've indicated some things very specifically, and sometimes I might request a change in the layout or rendering, but other times I'm writing the script more like a letter to a friend: "I see this woman doing this—does that work for you, Mike?" Long as I can get who she is and what she's feeling as she does it.

Michael requests that I do page by page breakdowns so he can see the book as a sequence of two page units, but he interprets each panel freely. Unless I am looking for a specific angle or point-of-view, I don't think in "panel composition," anyway.

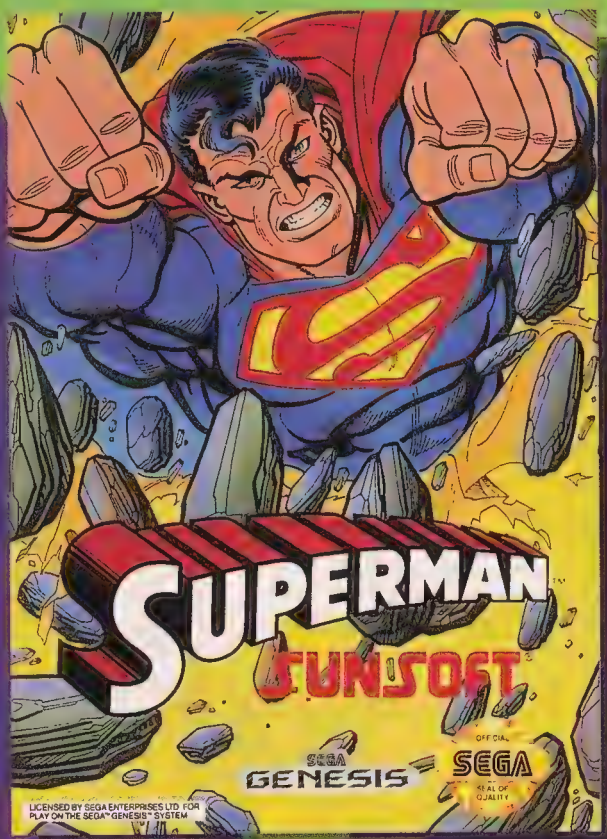
The following is a perfect example of the advantage of having an illustrator deeply involved in the characters. One of my original broad-stroke notions was that these people are heroes because they, like humans, push beyond days of human resignation. They've all given up on life: you know, racism, alienation, drug-dependency, illiteracy, AIDS—that's the way it is. And they try to make a difference anyway, to do more than just survive. I'm sincere about telling this kind of story in comic books, really, it's just that a quick summary kind of renders it Lawrence Kasdan pukey.

Anyway, my embarrassingly overwrought original concept had Talon, American Dream, Larry and the rest trying to adapt the childish idealism of 1969 super heroes to confront racial serial-killing— and other symptoms of the disease—in 1990 New York. Michael slapped me on the right side of my face. WHAP! Then he slapped me on the left. FWAP! Then he whispered, "David Quinn...Boy Genius! Call it *Watchmen*. We'll really get our big break," Rewrite! I learned something about subtlety from one of the loudest talents in comics. Later, writing a political protest scene, one of my African-American speakers borrowed details of dress from traditional African kinte-cloth—a personal expression I learned from friends at our anti-Apartheid meeting back in the early '80s. Once again, Michael upped my cultural awareness, saying something like, "That's not the Brooklyn brother in the '90s, my gifted, but hopelessly White Anglo-Saxon Protestant writing friend." Writing the drama with a co-creator in the mix may take a bit longer, but it's made my scenes and dialogue more authentic in *Freedom Project*. And that counts where it's not, as my editor Greg Balsden put it, " What if super heroes were real?" but, "What if real human beings became heroes?"

It helps to remember three rules. Oh, don't call them rules. This indomitable rebel hates rules. Okay, three Game Plans. Game Plan One: Don't fear looking stupid. (Whap! Boy Genius! FWAP!) Game Plan Two: Don't fear doing it with a partner who has skills and tools you don't have. Game Plan Three: You just called it work, son—it is play...keep on moving.

As we're starting to get deeper into the process here, already we see the collaborative conversation rapidly approaches mental jazz. Next time, the jazz itself...what happens when the back-and-forth is constant? ✯

KRYPTONITE™ NOT INCLUDED



There's only one Superman.™
Only from Sunsoft.®

SEGA GENESIS

SUNSOFT®

OFFICIAL SEGA SEAL OF QUALITY

Superman and all related elements are the property of DC Comics Inc. TM & © 1992. All Rights Reserved.
Sunsoft is a registered trademark of Sun Corporation of America. © 1992 Sun Corporation of America.
SEGA™ and GENESIS™ are trademarks of Sega Enterprises, Ltd.

AT THE Controls

Glenn Rubenstein

Glenn Rubenstein is a 16 year-old authority on video games. His weekly column appears in the San Francisco Examiner and he has been around the video game industry for the past two years. In this space every month, he gives readers insight into the ever growing and changing world of video games.

Hey, welcome once again to At The Controls, your one-stop spot for all the videogame information you could ever want to know. This month we'll be taking a look at what could be called the best game ever. Well maybe not the best, but it certainly is the most entertaining, that's for sure. The game is called Night Trap and it's available for the Sega CD.

The Sega CD is Sega's jump into "the next level" of videogaming. The CD-ROM drive retails for $299 and it hooks onto your Sega Genesis system. The Sega CD increases the potential of the Genesis as a videogaming system by adding new processors built into the CD unit. The CD system is leaps and bounds over anything seen before.

Previously most CD games have had horrible slowdown, be it long loading times throughout the game or in between levels, or even small pauses during game play. The Sega CD employs an extra fast processor, so there is no more of that.

Forget what you know about video games. The Sega CD-ROM is here.

Another nice feature of the Sega CD is the pack-in software. Sega is including a $400 value as the software pack-in. This includes *Sherlock Holmes:*

Consulting Detective, *Sol-Feace*, the *Sega Arcade Classics*, an *Audio Sampler* (featuring music by pop group They Might Be Giants), and a CD+G Sample (CD with graphics, old concept but Sega is bringing it back). The pack-in isn't exactly the most exciting package of games, but it should give the buyer something to do when they get it home.

As far as new software goes, Sega has taken leaps and bounds to make sure the Sega CD will have incredible software support. One of these steps is the creation of the Sega MultiMedia Studio. The studio is the place where Sega creates most of the games for the Sega CD, but it's their process that makes the game so unique.

For starters, the game has a full audio studio, video production facilities, and locations for shooting. It almost looks more like a movie studio than a videogame studio, but Sega has also employed the industry's top artists, programmers, and story writers to ensure the highest quality games available. This is a step up from the two-dimensional game design of the past—they now can cast real actors in games.

NEWS

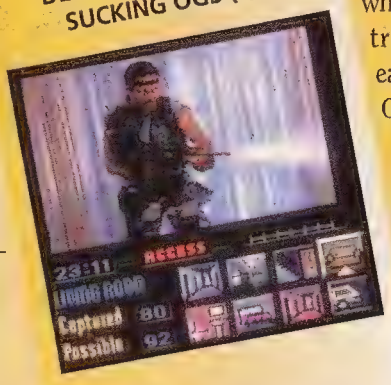
Sony & Sega To Launch Innovative New Multimedia Games

Tired of the standard game where you run, punch, hit, etc.? Well then, you're in luck. Sega and Sony are releasing what could perhaps be the most innovative games ever. The "Make Your Own Music Video" series of games hitting stores in December will not only showcase some of today's hottest music, but it's also a really new concept that edits together footage to make a music video to the supplied songs. Then the computer actually critiques your video. There will be four titles by year's end featuring discs with Monkey Mark and The Funky Bunch, INXS, Kris Kross and C&C Music Factory. Each of the discs will feature 3 songs by each artist.

Spectrum Holobyte to do ST:TNG Game

Spectrum Holobyte (the Tetris people) is currently developing a Star Trek: The Next Generation game to be released around June of next year. The plot details are still sketchy, but expect to see all the regular TNG characters in this awesome adventure game. There are space battles, away team missions, everything that makes the show the best thing on TV. The game will be available for the Sega Genesis, Sega CD, Super NES, and IBM PC.

CAN KIMBERLY FROM DIFFERENT STROKES DEFEAT THE BLOOD-SUCKING OGS (?)



An example of this new type of game is called *Night Trap* and is by far one of the best games ever. It is entertaining,interesting, and unique. Here's the set-up:

A group of teenagers are in a cabin in the woods for the weekend. Unknown to them, there is a group of monsters also inside the house. The monsters are called Ogs and they dress in black and suck blood from their victims. As a safety device the house is equipped with a series of traps, which range from explosions to trap doors. You can control each of these traps when the Ogs walk near them.

You switch between rooms and view all the action as it happens. Not only must you follow the storyline in one room, but

Marvel™ Masterpieces

Original artwork from "Joe Jusko"

We have obtained the original artwork for the just released Skybox International "Marvel Masterpieces" trading card series from artist extraordinaire "Joe Jusko"! There will be 104 6" x 8" pieces of some of the most exciting original comic oriented artwork ever produced, now made available for you to add to your personal collection. The beauty and intensity of this truly amazing artwork has to be seen to be really appreciated. All pieces are signed by artist Joe Jusko, and are guaranteed to be 100% one-of-a-kind full color acryllic, pen and watercolor originals used in the production of the "Marvel Masterpieces" trading card series. Please call for information regarding availability and shipping. NOTE: The numbering below is not the same as the numbering on the backs of the "Marvel Masterpieces" trading card series.

1	Adam Warlock	$1200	28	Enchantress	$1500	55	Moon Knight	$900	82	Silver Sable	$1500
2	Apocolypse	$1200	29	Galactus	$1000	56	Morbius	$1000	83	Silver Surfer	$2000
3	Archangel	$1000	30	Gambit	$1200	57	Mr. Fantasic	$900	84	Sleepwalker	$900
4	Beast	$900	31	Ghost Rider	$1250	58	Mr. Sinister	$1200	85	Speedball	$900
5	Bishop	$1000	32	Green Goblin	$2000	59	Namor	SOLD	86	Spider-Man	$3000
6	Black Cat	SOLD	33	Havok	$1000	60	Namorita	SOLD	87	Storm	$1100
7	Black Panther	$900	34	Hawkeye	$900	61	Nick Fury	$1000	88	Strongman (Guido)	$1000
8	Black Widow	$1200	35	Hobgoblin	$1400	62	Night Thrasher	$900	89	Super Skrull	$1100
9	Blaze	$1100	36	Hulk	$2500	63	Nightcrawler	$900	90	Thanos	$1250
10	Blob	$900	37	Human Torch	$1200	64	Nightmare	$1000	91	Thing	$1000
11	Bullseye	$900	38	Iceman	$900	65	Nomad	$900	92	Thor	$1500
12	Cable	$1500	39	Invisible Woman	$1000	66	Northstar	$900	93	Tombstone	$1000
13	Cage	$900	40	Iron Man	$1000	67	Nova	$1000	94	Ultron	$900
14	Captain America	SOLD	41	Jean Grey	$1000	68	Phoenix	$1000	95	Venom	$1750
15	Captain Britain	$900	42	Juggernaut	$900	69	Professor X	$1000	96	Weapon Omega	$900
16	Colossus	$900	43	Kang	$1000	70	Psylocke	$1400	97	White Queen	SOLD
17	Cyclops	$1000	44	Kingpin	SOLD	71	Punisher	$1250	98	Wolverine	$2500
18	Daredevil	$1200	45	Leader	$900	72	Quasar	$900	99	Wonder Man	$900
19	Darkhawk	$900	46	Lizard	$1200	73	Quicksilver	$900			
20	Dazzler	$1000	47	Loki	$1500	74	Red Skull	$1500			
21	Deathlock	$900	48	Magneto	$900	75	Rogue	$900			
22	Dormammu	$900	49	Major Victory	$900	76	Sabretooth	$1500			
23	Dr. Doom	$1500	50	Mandarin	$1000	77	Sandman	$1100			
24	Dr. Octopus	$900	51	Meggan	$900	78	Sauron	$900			
25	Dr. Strange	$1000	52	Mephisto	$1000	79	Shadowcat	$1100			
26	Electro	$1000	53	Mojo	$900	80	Shatterstar	$900			
27	Elektra	$1000	54	Mole Man	$900	81	She-Hulk	$1200			

CLASSIC BATTLES

100 Silver Surfer Vs. Thanos
101 Hulk vs. Thing
102 Wolverine vs. Sabertooth
103 Spider-Man vs. Venom
104 Captain America vs. Red Skull

$3000 each

COMING SOON! "FUNERAL FOR A FRIEND"

SIGNED AND NUMBERED COLLECTION COVERING THE FINAL NINE DC™ COMICS COMPLETING THE "DEATH OF SUPERMAN" STORYLINE. CALL FOR SHIPPING AND PRODUCT INFORMATION.

50 Mt. Bethel Road, Warren NJ 07059

1(800)CARD-773

(2273)

you must set off traps in others to trap Ogs at the same time. What makes this game unique is all of this is presented in full motion video. It plays out just like a cheesy B-movie. There are screaming girls, a good plot, and real actors—the only big name is Dana Plato (who was on TV's *Different Strokes*), who plays the undercover agent from your attack squad in the house—but still, rest assured all these people in the game are played by real people.

The game is very hard, especially since most of it is in real time, meaning different things are going on in different rooms at once, which means to see the whole game you must play it more than once. Another neat feature is that the game comes on two CDs.

Once you complete the first CD (you must capture at least 60 percent of the Ogs to do so) then you move onto the second. If you fail to capture enough Ogs or let a person die, then your mission is over. Your commander chastises you, and sometimes he isn't too kind either. My point is, this game is unique, this is what multimedia games should be. Sega is on the right track with this kind of thinking, and it should be great to see what else they do (another full motion video game, Sewer Shark, will be reviewed next month). Overall this game is an A+.

So until next time, keep gaming!

Pilot your way through treacherous terrains in Sega's CD Cobra Command

GAME REVIEWS

Cobra Command

(Sega for Sega CD) Lots of levels, neat interface, the game is transferred from the arcade classic in which you pilot a helicopter through many scenarios and blast down the enemies. The interface is very unique, featuring full animation. The playability is lacking in some parts, but overall its an interesting game. Overall B

Sega Arcade Classics

(Sega for Sega CD) Four games on this pack-in disc, all previous hits for Sega. Some may be new to you, you may own some, but it's still a nice example of the compilation discs Sega is going to offer. Titles will include the Sports Series, RPG Series, etc. The games include **Columns**—good puzzle game, drop jewels like Tetris but better. Overall B+

Revenge of Shinobi—Ninja action game. Run, jump, defeat enemies. This was one of the first Genesis games released, and it shows how far Sega has come since then. Overall C-

Golden Axe—again, another first generation Sega game. Medieval action game. Overall C

Streets of Rage—fighting game, third generation game. Not bad, still holds up well. Lots of action. Overall B

Sherlock Holmes

(Sega for Sega CD) We've seen it before, here it is again. It's the best version of all the Sherlock Holmes games, however. Full motion video, real actors, digitized photos, real voices, and the best part is in the Sega CD version there no slow down. The interactivity level is lacking. The game is old to those who have played it before. Overall B

Sol-Feace

(Sega for Sega CD) This game is essentially a standard shooter with some intermissions. Not much of a great example of what CD games can do, but an okay game nonetheless. The game has multiple levels, a decent premise, and okay action. Nothing too new here, but it's a pack-in for the Sega CD so it's not too awful. Overall C+

— Have a question or comment regarding video games? Write to: At The Controls, c/o Wizard Press, 100 Red Schoolhouse Road, Building B1, Chestnut Ridge, NY 10977

— For a year's subscription to At The Controls, monthly newsletter, containing an insider's view of the video game industry, send $20 to ATC Media Group, 260 Park Place, Petaluma, CA 94954. For a sample issue, please send $3. Make checks/money orders payable to ATC Media Group.

ATOMIC COMICS is Arizona's comic store supreme!
With over a million comics in stock, we specialize in the needs of the new and serious collector. So if you're looking for Silver Age or the hottest new titles (à la Rebel Studios), our friendly and expert staff is ready to assist you.
ATOMIC also much more than just comics. Here's a full range of collector's adventures: posters, T-shirts, Dynamation, portfolios, and original art.
ATOMIC COMICS
(602) 649-0807

16 BIT POWER

SKULJ

BY CRAIG CORNELL

You are Storm Jaxon, a brash, adventuresome youngster who enjoys battling fearsome skull masked pirates, exploring hidden, unexplored passageways, and more importantly, chewing your world famous bubblegum. Not your typical game synopsis, but

Face down your human, and inhuman foes!

then again *Skuljagger*'s not your typical game. In this 16-Bit romp, your arch nemesis is a Kiltish pirate named Skuljagger (no relation to Mick), a sickly looking individual with a major attitude problem. Skuljagger captured your home island, killed your mother, and now rules with an iron hand. The story and game kick off with your theft of Skuljagger's magic sword, and your search for your friends Wits and Trina. The ensuing battles and escapades are chronicled in the story/instruction book and of course, in the game.

Skuljagger is a new game from a new company, American Softwork Corp., and is the first game to come with it's own novella, an 80-page story jammed with action, adventure, and plenty of hints. Some are obvious, like descriptions of places with hidden entrances and items. Others are hidden under the surface or disguised. Figuring out all these hints gives you the keys to new levels, items, and even worlds. Plus you may find secret controller codes (i.e., LDL=Left, Down, Left), which you must figure out where and when to use. One thing is certain, there is no shortage of hints, or of alternative outcomes.

TO READ OR NOT TO READ...

The unusual inclusion of a small illustrated book is a first for a videogame. The storybook is the instruction book. The story part itself is decent, if a tad long-winded. The actual instructions on gameplay are only three pages long. If you want to see most of the secret areas or know what to do with certain items, you must read the story first. It's an interesting incentive to help persuade kids to read. This is apparently the objective of the creators—encourage videogame kids to read too, not just sit in front of the TV mindlessly banging on a controller. I commend the effort, and the product. But as with the premiere of most ideas, this one too has its bugs. The abundance of hints and corresponding tricks and secrets are staggering. Good idea, but overkill is a problem here.

Graphics are smooth and pleasing. The backgrounds were really intense at times, they really stand out on this cart. Some really good multiple fields and incredibly cool objects are always catching your eye. But the animation and characters could have been spruced up a bit. I think they went with the length of game and diversity

Take aim and toast a pirate!

rather than movie-like animation.

Control was good, but a little awkward. Storm has this setback of having to start slow and then run every time you head in a direction, and sliding a bit when you stop. Jumping was easily mastered, and since there is a lot of jumping involved in this game, timing is the

JAGGER™

key. Using the sword was not a problem either. Simple hack-and-slash. Aside from the sword, Storm's Arsenal consists solely of his unusual bubblegum blowing abilities. Depending on the flavor you chew, you can blow a bubble that makes you float to normally unreachable areas, one that clears all the enemies on the screen, one that makes you invincible, and one that explodes.

Challenge pops up in two ways. The game is not difficult to play, but when you add in trying to find all the hidden treasures, rooms, and warp spots, it's another story. As mentioned before, too much of a good thing is not a good thing. Though I think it's great when games have hidden extras, thats all they should be, extra. Still a very cool aspect of the game, but at times a little overwhelming.

The sound FX are decent. Aside from the usual "oomphs", there are some pretty cool themes. The opening to the game is a high intensity jungle-like beat that will set your blood racing. Better than most of the stuff on MTV.

The fun factor is high. The inclusion of the storybook gives you a pretty good feel for the character, so right off the bat you feel like Storm and you have been good buds. With the neat swashbuckling storyline, a dastardly villain to vanquish and more warp zones then

Chew your way to new heights!

you can shake an Italian plumber at, this cart should keep fans glued to the set for a couple of months at least. Nice job.

THE FULL SCOOP

Overall quality hovers above average. Graphics were good, sound too. Fun I rated high. Challenge was above average due to the hidden aspects of the game, but straight gameplay was average. Control was okay, no unreasonably difficult things to handle. Just unusual powers and some awkward movements to get used to. Not a problem.

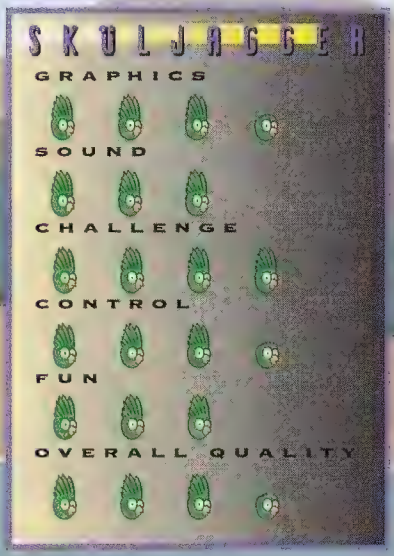
So it boils down to this: an interesting game that could have used a little more work. The graphics need a boost and the secret areas need to be toned down. Definitely one of the more original games produced for the SNES, and one that is definitely worth a look-see. (Hey, if

HACK-N-SLASH!!

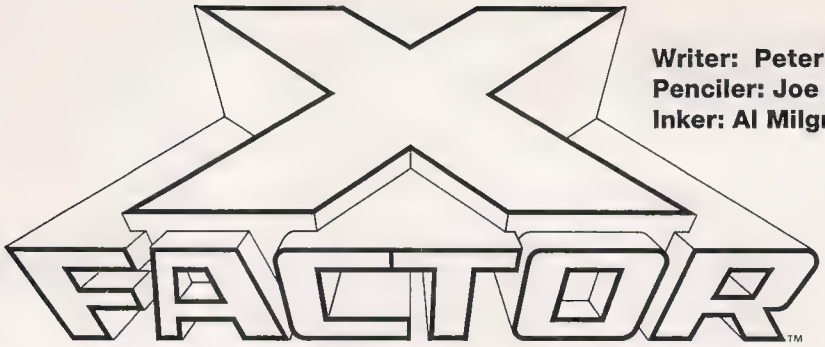
you're stuck for a Christmas gift and your bud has a SNES, this cart fits in just about any stocking. 'Nuff said.) Merry Christmas everybody!

16-BIT TIPS

To find the secret ending for chapter one, part one, go to the end of the second brown cliff face section, and ride the grass platforms to the top. Pick up the one brown box at the far left on the grass. You'll be transported to an alternate ending. Also, you'll probably notice the letters on the corners of the story book. Those letters spell out T-E-N-T-H C-O-C-O-N-U-T M-A-P F-I-V-E T-W-O U-D-L-D-L-R-R. This is telling you to find the tenth coconut in map (chapter) 5-2. Count the coconuts on the ground and pick up the tenth one using the "Y" button. Hold it down even if Storm throws the coconut and press UDLDLRR on the controller. This takes you to a special "Fantasy Zone."



SKULJAGGER™ & © 1993 BARR ENTERTAINMENT INC.



Writer: Peter David
Penciler: Joe Quesada
Inker: Al Milgrom

IF YOU THOUGHT YOU KNEW X-FACTOR, YOU WERE WRONG!

Find out: Wolfsbane's secret dreams! Havok's inner turmoil! Multiple Man's greatest fear! The world according to Quicksilver! The origin of Strong Guy! Why Polaris bares all(most)! And featuring a completely unexpected Super Hero!

THE DEBUT OF JOE QUESADA!

MARVEL COMICS

TM & © 1992 Marvel Entertainment Group, Inc. All rights reserved.

BRUTES & BABES

DRAWING POWERFUL COMICS WITH BART SEARS

Welcome to the eighth segment of Brutes and Babes. This month, we're going to talk about drawing powerful comic book covers. We'll take a look at some and discuss their good and bad points. Then we'll get to work on our own dynamic cover! So, let's get to it!

Why covers? A comic book cover is the single most important drawing in any comic book. Now, I know that most people who buy comics buy a particular comic because they: A. like that comic; or B. they feel that it will be popular and therefore a good investment. The cover on these books will probably not influence the fact that they buy or don't buy that particular comic. However, the purpose of the cover is to attract attention to the comic, to make it jump out from all the other comics on the rack, to cause someone glancing over the rack to reach forward and pick up that comic. Hopefully, the cover will interest this new buyer enough to open the comic and look through the great stuff inside and, this is the best part, shell out his buck-fifty, take the thing home, and love it so much that this new customer becomes a regular reader.

Covers have to be designed simply, to get their point across quickly and clearly...and with as much punch and excitement as possible. Now, by saying "designed simply," I don't mean that covers should always have just a single figure standing in front of a white background, for covers must have some variety. What I am saying is that the design and flow of the cover, whether containing one figure or one-hundred and fifty figures, must be clear and easily readable, the dynamics of motion and the use of blacks forcing the reader's eye to the center of interest (not the center of the page) again and again, from every part of the drawing. We also have to keep in mind dead areas, areas where the title, price information and cover blurb(s) might be. Some editors might feel that the title is inviolate, or shouldn't be touched by the artwork, but I have always felt that if it's more visually stunning to incorporate the title into the artwork, then by all means, do it.

Sometimes you start with a cover idea that you or your editor are taken with, but, almost no matter what you do, it's just not a good cover...you're stuck with it. A cover can't be a splash page, or just an exciting drawing—it has to be an illustration, it has to tell the whole story in just the one panel—it doesn't have the benefit of preceding artwork to set things up or following artwork to finish things off. It must be whole and complete on its own.

© WIZARD.

Spectre #22:

This Spectre cover is a good example of an imaginary cover—this scene never appears within the comic, but it captures the essence of the story in one illustration fairly well. A strong central image, design a bit too straight up and down on the page, but all in all a fairly successful cover.

© DC Comics.

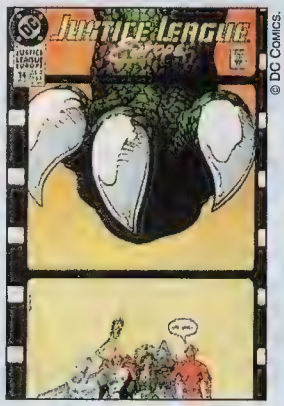
Justice League Europe #17:

Here we have a cover with many elements, yet the basic design is simple and easy to see. The flight paths of all the missiles converge on Dr. Diehard. The sweep of the figures surrounding Diehard are either moving towards the missiles and from there to Diehard, or directly to Diehard. In it's present form I would have put the blurb, "Party Time at Ground Zero," along the bottom of the page, near the ground, which was drawn as the horizon line (a sort of ground zero), or I would redraw the ground and Diehard's legs in more perspective.

© DC Comics.

Justice League Europe #14:

Originally when I had drawn this cover, I knew nothing about the film tabs that they were going to add. I though that it ended up cropping the "Godzilla" foot in a bad way, but it made for a strikingly different, interesting cover—hard to miss.



© DC Comics.

Justice League Europe #19:

Here we have a cover with a lot of characters, but luckily, it is more of a "stand-off" type cover—no real action. But, sadly, my design of the cover was weak. The upthrust created by the cliff and Captain Atom and the placement and flow of the villains beneath Cap are fine, but the placement of the other heroes (not counting Crimson Fox, who is fine) appears disjointed and weak—they actually hurt the overall design of the cover. All of this makes for a cover that I'm not terribly proud of.

© DC Comics.

Dark Knight #22

Here is a cover with many figures. A fairly attractive design with, both figuratively and literally, the spotlight(s) on the central element, Batman. The second most important element, the gang leader with the pistol, is also easily seen and both key elements are "framed" by the third important element, the gang. Note the general flow of the figures is towards their leader and Batman.

© DC Comics.

Justice League Europe #28:

A relatively simple cover. One strong key figure, three less important points of interest, then a pattern background. By pattern, I generally mean anything drawn repeatedly at the same size and shape and with about the same line weight, used to create a certain effect within a given area. Here, the Starro starfish are used as an illustrative backdrop for the key figure, Martian Manhunter, to separate him from the background and to show that the JLE is in a lot of trouble. A pretty successful cover.

© DC Comics.

Justice League Europe #1:

The basic Justice League cover, done and overdone, but each time it makes for a strong cover. Easily identifiable characters with a simple design to move your eye around a nice posed snapshot-looking picture. It will stand out from the rack.

© DC Comics.

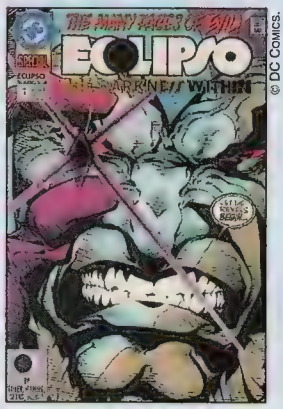
Justice League Europe #12:

One of my favorite JLE covers. A nice, simple one-figure design captures the essence of the story. Noticeable on the stands.

© DC Comics.

Eclipso—The Darkness Within #1:

A "gimmick" cover. Yeah, I know, but even though I had absolutely nothing to do with the decision, I felt that the stuck-on gem idea was pretty good, since it related directly to Eclipso's personality and abilities...I think the close-up made for a good cover.



© DC Comics.

Black & White Covers

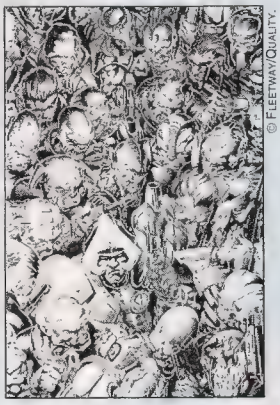
Dark Knight #23:

A single figure cover. Strong design, slightly off-center, striking image and use of blacks, should leap off the shelves as easily as Batman leaps off the rooftop.

© DC Comics.

Strontium Dog:

There's a lot going on in this cover. Notice the flow of the blacks and the figures—you can't help but look at Strontium Dog. The mass of detail and linework surrounding the Dog help to separate him from the background. A successful cover.



© Fleetway/Quality.

Justice League Europe #23:

Here we have a cover of a cover, a clever idea, well executed with a nice simple design, making it very easy to see and understand. I kinda like this one.

© DC Comics.

Rogue Trooper:

This is one of the most striking covers I feel I've ever done. Not the best drawn, not the best inked, and it's cropped just enough so that you want to see what's just outside the border, but it is easily one of the most eye-catching covers that I've done.

© Fleetway/Quality.

Hero Alliance:

This was a half-wraparound cover. A fun cover. Notice how the standing figures are spaced so as to be easily separated from each other, the more important characters more pronounced. The prone figures and the tombstones are designed to sweep forward from the back of the cover and thrust up to the two main figures of the piece. The heavily-blacked villain towers above them all, balancing the drawing, complementing the upsweep of the standing hero figures towards Victor. This standing villain creates a downsweep towards the right, which merges with the aforementioned upsweep toward Victor. (that was a mouthful, huh?)

© Innovation.

© Wizard.

Get Out Your Pencils

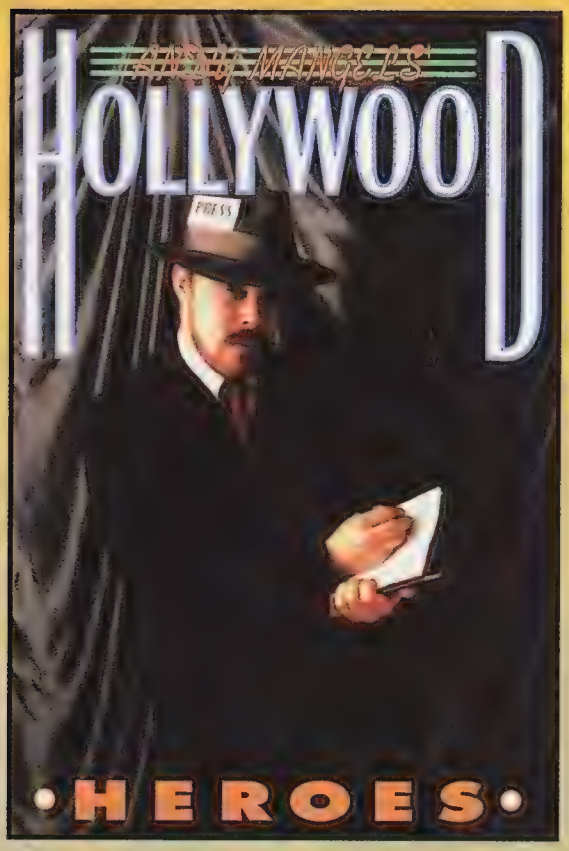
Well, we've looked at and quickly discussed a bunch of covers. now, let's draw one! **Cable Cover Contest!!!** What I want from you guys is a to have you put what you have learned in these pages to the test. The topic for our cover contest is none other than Mr. HBO himself, the mighty Cable. For this cover, we're going to put Mr. C through the ringer.

The Assignment:

Cable, reeling and fatigued, beat-up and bloody, costume shredded, guns smoking. Eyes hard and deadly, he stands atop a ragged abused pile of armored villain bodies, shell casings smoking and strewn about, weapons broken, lying amid the bodies, blood splattered everywhere. Cable looks like he's on his last leg, but the look on his face says it all: "Come on, punk. It ain't over yet!"

Sharpen those pencils and get to work! Remember a ten inch by fifteen work area on an eleven by seventeen inch bristol board (Available at your local art supply store if you don't have one lying around the house). Entries can be just penciled or both penciled and inked, ABSOLUTLEY NO COLOR SUBMISSIONS!! Remember to leave some space up top empty in your submission in case I feel like dropping in a title logo. All entries must be recieved by Febuary 1st, 1993 and the best entries will appear in the March issue of Wizard (#20). They will be printed in the Brutes & Babes article in that issue and will be critiqued by yours truly, and the best pick of the litter will win the Cable cover art you will see in next months B&B, illustrated and personally autographed to you by me. I'll see you in 30 days, and until then, keep drawing!

Send Contest Entries To:
Cable Cover Contest
c/o Wizard Press
P.O. Box 648
Nanuet, NY 10954-0648



Good to see you back at *Hollywood Heroes,* the best place in the publishing world to get the latest in genre news about upcoming films and television shows. You know how some TV shows say "This show was filmed in front of a live studio audience"? Well, this month, you'll sit there along with me, as I visit the set of the hilarious new show, *Bob,* and peek behind the curtain of TV productions. But first, what's the latest and hottest news here at *Hollywood Heroes* central? Read on!

TV NEWS

If you caught the special "sneak preview" of the *X-Men* cartoon on October 31, that's all you're going to see of the merry mutants for quite some time. Thanks once again to numerous production problems, the official new premiere date was pushed back to November 21, when the "sneak preview" episode will be re-aired to kick off the X-Season. Keep your fingers crossed.

Insiders say that despite all the delays in getting *X-Men* on the air, Fox is very happy with the show. By the time you read this, they will have decided whether or not a second season is in the offing, but be aware that they're already contemplating a second half-hour of Marvel super-heroes to pair with the show for next Fall!

One of several *Frankenstein* films on its way (see movie news section) is TNT's *Frankenstein,* to be directed by David Wickes. Patrick Bergen is Dr. Frankenstein, and Randy Quaid is the monster.

Dinosaurs For Hire, the series of Eternity mini-series, may soon be an animated TV series if 20th Century Fox has its way. All eyes will be on the hype for *Jurassic Park* to see if dinosaurs are likely to survive the summer of '93, or whether the Ice Age will freeze them dead once again.

Warner is marketing its own "Prime Time Network" to stations early in 1993. The foundations for the new mini-network will be the big-budget *Kung Fu: The Legend Continues,* and the science fictioner *Time Trax,* on January 20th. William Shatner will be directing an episode of *Kung Fu,* although the characters will not meet any heavenly beings in it. I would also go so far as to predict that within the next five years, Warner will launch their own network, a'la Fox.

The cult favorite *Ren & Stimpy is* without its creator, thanks to Nickelodeon. Frustrated by John Kricfalusi's inability to produce new episodes of the popular cartoon show, Nickelodeon fired him in October, replacing him with his Spumco partner, Bob Camp. According to inside sources, 20-35 other Spumco employees were fired as well! Kricfalusi missed deadlines, exceeded budgets, and produced several new shows that Nickelodeon felt were too offensive to air (this coming from a network that aired "Stimpy's First Fart"?). One of the two episodes that Nick refused is called "Man's Best Friend." In it, George Liquor buys the animal duo at a pet store and emotionally abuses them.

Kricfalusi will be retained as a "creative consultant," but he's also being replaced as the voice of Ren Hoek, the spindly chihuahua. He has shown amazing restraint in the press, saying that "Farts are behind me," and that Nickelodeon can "try to produce the show without my guidance. Underline that word, 'try.'" The situation is a familiar one for comic fans, who have seen the creators of some characters treated shabbily after the companies are done with them. On the other hand, Kricfalusi's lax treatment of deadlines pissed off not only the networks, but his loyal viewers as well. It seems likely that he'll go on to other projects, including his planned animated super-hero film, *The Ripping Friends.*

For a great look behind-the-scenes at *Ren & Stimpy,* pick up the Dec. '92 (#7) issue of *Film Threat.* You may recall I plugged their *Batman Returns* spotlight a few issues ago, and I'm doing so again. This magazine is getting better and better with each issue. Its sarcastic tone and irreverent treatment of Hollywood is welcome in the plethora of brown-nosing Hollywood magazines glutting the market.

An animated series about a villain killer? If *Nexus* negotiations go well, you could see it. Dark Horse Entertainment is talking with various animation companies, and has presold the project in Japan. Creators Mike Baron and Steve Rude will be involved in the project.

Meanwhile, *Star Trek: Deep Space Nine* is off and running, preparing for it's two-hour premiere in January. Patrick Stewart appears in the pilot, which finds the Deep Space Nine station in the midst of conflict between the Cardassins and the Bajorans. The cast for the series includes: Avery Brooks *(Spenser For Hire)* as Starfleet Commander Benjamin Sisko, a human survivor of a battle with the Borg that left him a

Into Thy Hands.

BRING YOUR COLLECTIBLES INTO THE LIGHT

TO PROTECT AND DISPLAY
SHOWCASE SEALER™
THE COMIC BOOK FRAME

DJS

COLLECTORS ORDER FROM YOUR COMIC SHOPS – RETAILERS ORDER FROM YOUR DISTRIBUTOR

Advertising & Design: Kingsley Group, Leucadia, CA. Photography: Image Creations, San Diego CA. DJS Adventures P.O. Box 232635 Leucadia, CA 92024 © DJS Adventures. All Rights Reserved. Pats Pending 1991. Made in U.S.A.

widower and a single father, Colm Meaney as Chief Operations Officer Miles O'Brien, transferring from the Enterprise, Rene Auberjonois *(Benson)* as Odo, the gelatinous shape-shifting security officer, Terry Farrell *(Hellraiser* 3) as Science Officer Lt. Dax, the host of a symbiotic invertebrate, Siddig El Fadil as Doctor Julian Bashir, a human specialist in interspecies medicine, Cirroc Lofton *(Beethoven)* as Jake Sisko, the surly 4-year-old son of the Commander, Armin Shimmerman *(Brooklyn Bridge)* as Quark, the greedy Ferengi bartender, and Nana Visitor *(TV's Working Girl)* as First Officer Kira Nerys, a former Bajoran terrorist.

Michelle Forbes, who played the popular Ensign Ro on *Star Trek: The Next Generation,* was to have transferred over to *Deep Space Nine,* but she was lost in either contract negotiations or the transporter. She won't be appearing on either show as of January!

Krusty The Clown may soon be a live-action spin-off show, if the popular *Simpsons* figure is lucky. Creator Matt Groening and executive producer James Brooks have been planning the show for the last few months, but nothing official has been announced. Dan Castallaneta, who voices both Homer Simpson and Krusty, may or may not play Bart Simpson's favorite clown on the new show.

Stephen King's Tommyknockers is now being filmed, due on ABC as a four-hour mini-series early next year.

As if *Bob* weren't bringing the comic industry enough notoriety, USA Network is working with Alliance Communications on *1-800-Monster.* The one-hour series details the adventures of a band of college students who work for an aging, eccentric comic book publisher. Behind the scenes, the publisher is actually covering up a business which creates and controls monsters! No truth to the rumor that Stan Lee will play the publisher, or that Marvel will revive Fin Fang Foom and Gorrma for the venture. Jonathan Betuel is writing the pilot, as well as producing the series.

Batman tackles the Joker and the problem of fish-net stockings.

© 1992 DC Comics. All Rights Reserved.

Fox's *Batman: The Animated Series* is doing so well that big plans are in store. Coming up in December will be the Zatanna story, detailing Bruce Wayne's training as a young man by Zatarra, and his later affair with Zatanna. Story editor Paul Dini notes with some sorrow that Zatanna's fishnet stockings will be absent as they're impossible to animate, though her outfit looks like the comic book version. Julie Brown (*Earth Girls are Easy*) does Zatanna's voice, while Vincent Schiavelli handles Zatarra.

Also upcoming in *Batman: The Animated Series,* look for Ras Al Ghul and Talia to show up late this year, or early next in a two-parter called "The Demon's Quest," as well as the two-part origin and introduction of Batgirl. In "Blind as a Bat," Batman loses his sight when the Penguin strikes, while "The Man Who Killed Batman" finds a two-bit thug responsible for the death of the Caped Crusader. "Mud Slide" features the return of Clayface, who is literally going to pieces, while Joker's girlfriend strikes out with Poison Ivy in "Harley and Ivy," the Batman take on Thelma and Louise. And in "Fire From Olympus," a criminal has delusions of mythological grandeur and renames himself Maxie Zeus.

Meanwhile, Fox is in negotiation for at least ten episodes of *Batman: TAS* for prime-time viewing, teamed with the best episodes of the daytime series. Work has already begun on a 70-90 minute film for *Batman: TAS,* which will be released for Christmas 1993 on video, similar to Warner's handling of an earlier *Tiny Toons Adventures* and an upcoming *Taz-Mania* video. Discussions are also hot and heavy for a prime-time *Catwoman* series, now in development.

USA Network's *Swamp Thing* is heading towards its major second season wrap-up. Nineteen episodes are yet to show, with three new ones airing in December. An upcoming show, "Vendetta," mirrors the comic book, as Sunderland's daughter comes to Houma in pursuit of Swamp Thing, while in "Heart of Stone," the legendary Medusa visits the swamps. The show has now moved to 7:00-7:30 on Saturdays, and 6:30-7:00 on Sundays.

FEATURE FILMS

The Fantastic Four may have inched its way closer to the big screen, thanks to new technology and a new producer. Though Bernd Eichinger's Neue Constantin is still involved, low-budgeteer Roger Corman's Concorde is now executive producing. Corman is also expected to direct the film, from a screenplay by Craig Nevius. Pre-production is expected to

VAMPIRES.

THEY'RE OUT THERE.
BUT THIS TIME...
SOMETHING'S AFTER THEM.

SCARLETT™

WRITTEN BY TOM JOYNER
AND KEITH WILSON
ART BY JIM FERN

NEW ONGOING SERIES FROM

® TM DC Comics © 1992 Tom Joyner, Keith Wilson, Jim Fern. All Rights Reserved.

start before year's end, with many effects planned to be computer "morphed." After *Terminator 2* broke the ice, a computer morphing program is cheap (though still time-consuming), something Corman is known for.

The long-awaited *Watchmen* film, from Largo Entertainment, may be back on track. A new rewrite of the thought-to-be-dead script was turned in August 12th, by Gary Goldman, who also wrote the *Wolverine and the X-Men* script we previewed back in *Wizard #7*.

Anne Rice is scripting *The Bride of Frankenstein* remake for Universal, as well as writing the novel version of the pic, due to start shooting next year. It must be her time, as Rice's *The Witching Hour is* also destined for the big screen in 1993. Mark Allen Smith is scripting the film for *Superman* director Richard Donner and Warner Brothers.

Also on the monster front is, of course, Francis Ford Coppola's *Mary Shelley's Frankenstein,* directed by Joel Schumacher, from a script by Jim Hart. And as if these and the *TV Frankenstein* weren't enough, Jon Peters has his own *Frankenstein* project in development, and Warner Brothers has a *Frankenstein* movie scripted by the British Jonathan Gems!

Aliens vs. Predators will be directed by Roland Emmerich, fresh off *Universal Soldier* and his currently filming project. Dark Horse Entertainment, Largo Pictures, and 20th Century Fox plan to put the $30 million picture into production next summer, for a Fall '94 release if all goes well. Peter Briggs wrote the initial script for the team-up, called *Aliens vs. Predator: The Hunt,* based on Dark Horse's early comic series. While there are elements the producers like in the script, other stories are being tossed about, some from the director.

Stephen King's latest soon-to-be-in-production film is *Rita Hayworth and the Shawshank Rebellion,* an adaptation of his *Different Seasons* novella. *The Blob's* Frank Darabont is both writing and directing, for Castle Rock.

Army of Darkness: Evil Dead III, will finally be released in January 1993. The Sam Raimi film stars Bruce Campbell, returning as Ash. Dark Horse's comic book adaptation is already being published, ahead of the film.

© 1993 Marvel Entertainment Group.

The X-Men cartoon's a go. The X-Men movie's a no.

Dennis The Menace, the new John Hughes film being directed by Nick Castle in Chicago, will top-line newcomer Mason Gamble as the title urchin. The young star-to-be was found in a national talent search. Other longknown stars include Walter Mathau as Mister Wilson, Paul Winfield as the police chief, Arnold Stang as a photographer, Christopher Lloyd, Joan Plowright, and Lea Thompson. The film will annoy its way into theatres in June of 1993.

Carolco is about to make a big crash in Hollywood, leaving the fate of a few long-awaited super-hero films up in the air. *Spider-Man* can't be made by James Cameron until at least 1994, and Carolco probably doesn't have that long. The *X-Men* film Cameron and Carolco discussed is no longer even mentioned. Expect it to possibly pop up elsewhere if the *X-Men* cartoon is really, *really* successful.

New York-based, nationally syndicated morning radio personality Howard Stern is starring in *The Adventures of Fartman,* due from New Line early next year. Fartman is a character the self-proclaimed "King of All Media" created on his radio show and used on his late-night TV show (and the 1992 MTV Music Video Awards show). His powers? Guess. Word is that the movie will be full of cameos by fans of Stern from the Hollywood community.

Over on the busy Silver Pictures front, there's lots of rewriting going on, and several projects have been dumped. *Speed Racer* is being rewritten, *The American is* on hold, *Green Lantem* and *Rogue Trooper* are no longer Silver projects, and V *For Vendetta* is looking for a director to give input on the next draft to be written.

Two Silver films are on the hot track for 1993. *Sgt. Rock* has gotten renewed interest from Warner Brothers, and meetings with a high-profile genre screenwriter are ongoing. Said writer would be doing a rewrite based on David Webb Peoples' *(Unforgiven)* draft. Bruce Willis is no longer involved with the

ONGOING LTD LEGENDS FROM MARVEL UK

DEATH'S HEAD II vs KILLPOWER™
BATTLE TIDE™
WHEN HEROES ARE FORCED TO FIGHT
ISSUE 4 OF 4
GUEST STARRING
Dark Angel™ & WOLVERINE™

DIGI-TEK™
THE COMPUTERISED CRUNCH
ISSUE 4 OF 4
GUEST STARRING
DEATHLOK™

SHADOW RIDERS™
BIG GUNS, BIG BIKES & EVEN BIGGER GRUDGES
ISSUE 2 OF 4
GUEST STARRING
GHOST RIDER™

NEW TITLE FOR TEAM HELIX
CODENAME: GENETIX™
GENETICALLY ALTERED IS AN UNDERSTATEMENT!
ISSUE 3 OF 4
GUEST STARRING
WOLVERINE™

THE INCOMPLETE
DEATH'S HEAD™
ESSENTIAL CLASSIC READING, YES?
ISSUE 3 OF 12

ON SALE THROUGH ALL GOOD OUTLETS

BOWE & BOARD

Scottsdale Pavilions
9180 E. Indian Bend Rd. F-10
Scottsdale, Arizona 85250
(602) 596-1222

ORIGINAL ART BY...

- **BRET BLEVINS** (Ghost Rider, Sleepwalker)
- **RON GARNEY** (Nightstalkers, Moon Knight)
- **LURENE HAINES** (Indiana Jones and the Fate of Atlantis, Predator II Movie Adap.)
- **DALE KEOWN** (PITT, Incredible Hulk)
- **DAVID LAPHAM** (Harbinger, Hard Corps, & RAI Shadowman)
- **ERIK LARSEN** (Savage Dragon, Spider-Man)
- **MIKE MANLEY** (Dark Hawk)
- **TOM MORGAN** (Punisher 2099, Alpha Flight Avengers West Coast)
- **PAUL MOUNTS** (Marvel Special Projects, Graphic Novels, Posters, Trading Cards & Toys)
- **MARC SILVESTRI** (Cyberforce, Wolverine, X-Men)

1,000 Cyberforce #1
Signed & Certified
by Marc Silvestri
$12 each
[illegible] for first book, [illegible] ea. add'l book
for Postage & Handling

Buy The Back Issues
136 Cedar Tree Square Ctr.,
Belton, MO 64012
(816) 322-1208
Marvel/DC/Independents
Current and Back Issues
Non-Sport cards sold as sets, singles, and holograms. A full line of comic and card supplies.
Visa & Mastercard Accepted

©1992 Silvestri [illegible] Dark Horse [illegible] Larsen

project, while Arnold Schwarzennegger may be involved depending on his schedule. *Richie Rich* is on the '93 schedule, and it's also being rewritten. While MaCauley Culken has not signed a contract to play the character, negotiations are continuing.

Universal will now be releasing all Largo Entertainment films, which is great news for partner Dark Horse Entertainment. DHE's *Concrete is* now being rewritten by Larry Wilson and Paul Chadwick, and they're now talking with various special effects companies to get test effects for Concrete. The stony giant will be produced by both suits and optical effects. The film is expected to move into production in May '93, for a Summer '94 release.

DHE is working with both Wilson and Caroline Thompson on *Organic Future,* which they will produce. No writer has yet been attached. Negotiations with a major writer/director are ongoing on *Kings In Disguise,* based on the Kitchen Sink and later Dark Horse series.

DHE and Largo's newest project is *Legend of Hell House,* a remake of the famous 1972 Fox haunted house film. They also plan a *Dr. Giggles* sequel for Halloween '93, if the first film is successful at carving out a portion of the box office receipts.

VIDEO, THEATRE & THEME PARKS

Polygram Videos is releasing the new *X-Men* series on videotape, with the first 44-minute volume, "Night of the Sentinels," shipping for Christmas. The video incorporates the first two episodes, for $12.95. Polygram plans further *X-Men* videos as the series progresses.

Starmaker Videos will be releasing their second *Incredible Hulk* tape, also in December. *The Trial of the Incredible Hulk* guest-stars Rex Smith as Daredevil, and John Rhys Davies as the Kingpin, in what was one of the darker and better episodes of the series. You can special-order it at your comic store or video store, with catalog #80213.

Disney's *Beauty and the Beast* may soon hit Broadway as a full-fledged live-action musical. Disney executives have been in discussion with Broadway unions and producers for weeks now. Expect more news soon.

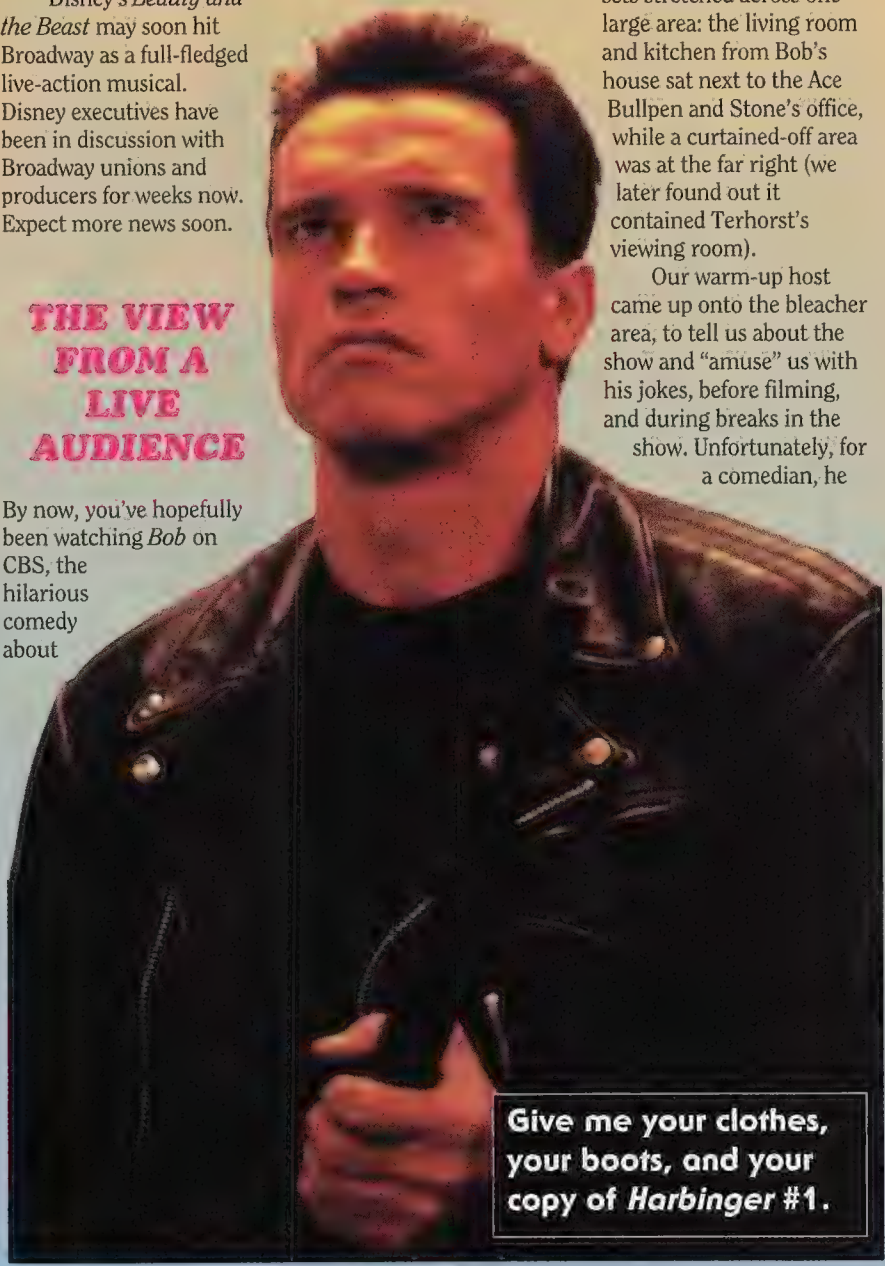
THE VIEW FROM A LIVE AUDIENCE

By now, you've hopefully been watching *Bob* on CBS, the hilarious comedy about a comic book artist and his trials at Ace Comics. But what's it like behind-the-scenes? I went to a taping in August, and this is what I found. . .

Dean, the assistant to producers Cheri and Bill Steinkellner and Phoef Sutton had done a great job arranging for me and two friends to attend the *Bob* taping as we showed up at the Paramount Studios in West Hollywood. Unfortunately, the desk security wasn't as helpful; though other people had to wait outside the studios to be let in for the taping, thanks to my Wizard credentials, we were supposed to be let in early. That is, until security lost our passes. . .

We eventually got to the sound stages, and were seated front row center on a set of bleachers facing the sets. The seats were padded and comfortable, and areas for each set of audience members were taped off with their names. As we sat and looked at the sets, a New Age Elevator Jazz band called "Barukas Crew" played off to one side. The sets stretched across one large area: the living room and kitchen from Bob's house sat next to the Ace Bullpen and Stone's office, while a curtained-off area was at the far right (we later found out it contained Terhorst's viewing room).

Our warm-up host came up onto the bleacher area, to tell us about the show and "amuse" us with his jokes, before filming, and during breaks in the show. Unfortunately, for a comedian, he



Give me your clothes, your boots, and your copy of *Harbinger* #1.

© 1991 Tri-Star Pictures, Inc. All Rights Reserved.

was spectacularly unfunny. One of my friends, a veteran of live tapings, commented that "when he starts really bombing, he'll start to give out Smarties candies." We took bets on how long it would take.

We watched an abbreviated version of the *Bob* pilot on video monitors, to let us know what the show was about and who the characters were. Sitting next to me was a man who laughed uproariously several times during the pilot. We thought he might be a "plant" (someone who's paid to sit in the audience and laugh loudly so other people will also do so), but he disappeared, and later showed up down on the set. I asked his wife, now sitting next to me, who he was, and it turned out he was Phoef Sutton, one of the producers! She said they didn't have "plants" on *Bob*, nor did they on *Cheers*. They weren't needed, as was soon evident from the audience's copious laughter.

We were there to see the taping of episode #4, "Penny For Your Thoughts," intoned our warm-up host, just before taping started. I caught the eye of Sheri Steinkellner and introduced myself through the rails separating the bleachers from the set. I gave her the copy of the *Wizard Special Edition*, which had a spotlight piece on *Bob*. She loved the article, and during our time there, the copy of *Wizard* was passed to almost every crew member to read.

The cast was introduced, and as Bob Newhart came out, the applause was thunderous. He told a joke about a one-eyed bullfighter, and another about Mexican firefighters, both to much more success than any of our host's jokes. Then it was time for the show to start.

Bob is taped on film (rare for TV sitcoms), with a video assist going to monitors so that the director and producers can watch what comes out on screen. We could either watch the action live, or look above our heads at the video monitors which split the image into four screens: A-B-C-X. The scenes were shot in order, unlike feature filming.

Many scenes were done in one or two takes, and the audience was greatly amused by the show, myself included. The Bullpen scenes were the best, with a supporting cast of weird and wacky characters. Timothy Fall was the stand-out, as the psychotic Chad Pfefferle, whose bizarre comments and too-strange clothing were the talk of the studio. Comic artist Paul Power (who does all the artwork seen on *Bob*) was in the Bullpen in many scenes, and we talked briefly during a break in filming. Watch for him in the background in most episodes. He's short, muscular, and clean-shaven, with thinning black hair.

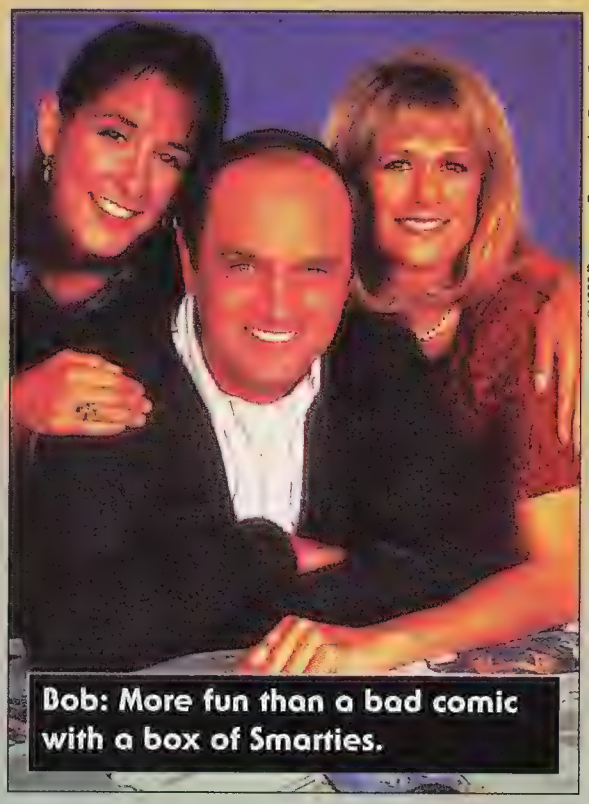
During the breaks and set-ups between shots, our host tried to keep our spirits and humor up, now going to the "ask questions from the audience" routine. We could tell our bet was just about to pay off, and sure enough, he reached in his jacket pocket and said "Hey! Smarties! Anybody want some candy?" No one in the audience quite undertood why the three guys in the front row started laughing so loud at this.

Towards the end of filming, Terhorst's office set was opened, and the "focus group" scene was to be shot. I recognized the black actor in the scene as Ken Sagoes, who had played Kincaid in *Nightmare On Elm Street* 3 and 4 (and whose character I had recently revived in my Innovation comic series *Nightmares On Elm Street* #3-6). The mooning scenes with Iris and her "pressed ham" sent the audience into hysterics, but had to be reshot twice. When Penny's character (based on Bob's wife) was slagged by Harlan Stone and she left the room in tears, I hissed the villainous deed. The scene was reshot, and I hissed again, louder this time. A few people "awwwww"ed. It wasn't until shooting was wrapped that I found out the scene had been reshot because someone in the audience had hissed, and not enough people had "awwwwww"ed. Ooops.

When the show was done, all the actors came out to take bows and get applause from the audience, and people dutifully filed out of the sound stage. I went down and met the producers and some of the cast, and took several photos with Bob Newhart, as he read the *Wizard* article. Unfortunately, the film was lost by the studio, and thus isn't in this issue.

I've really been enjoying *Bob* since it came on the air, and watching this episode being shot was a lot of fun, the warm-up host and his Smarties notwithstanding. The show is one of the funniest and freshest sitcoms on the air this season, and the comic book injokes should keep any fan in stitches. If you get to the Los Angeles area on vacation, call Paramount and see if you can attend a *Bob* taping. And if not, just check the series out every Friday night at 9:30 pm on CBS.

That wraps up this month's edition of *Hollywood Heroes*. We'll see you back here next month for more news, plus a surprise or two! See you then, right here at *Hollywood Heroes*!



Bob: More fun than a bad comic with a box of Smarties.

© 1992 Paramount Pictures. All Rights Reserved.

I WISH I GOT WIZARD AT HOME!

WIZARD

NO PROBLEM

clip or copy coupon

Wizard is the best thing since drunken homeless Santa bums! Send it to me *FAST* and don't forget my free *Limited Edition* Lee or Liefeld Santa trading card!

NAME (Please Print) _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

❑ 12 SIZZLING ISSUES FOR JUST $37.95!
❑ 24 YUMOLA ISSUES FOR JUST $59.50!*

Send check or money order to:
Wizard Press
Subscription Dept.
P.O. Box 6782
Syracuse, NY 13217

or charge my...

❑ VISA ❑ MasterCard

Cardholder name: _____

Account # _____

Expiration date: _____

Signature: _____

Telephone number: _____

*24 issue offer available only in United States.
Allow 6-8 weeks for delivery of your first issue.
Canada & Mexico subscriptions: $45.95 U.S. funds.
Other foreign subscriptions: $69.95 U.S. funds.
All foreign subscriptions must include telephone number.
Free Santa Trading Card offer expires January 31, 1993.

© 1992 DC Comics

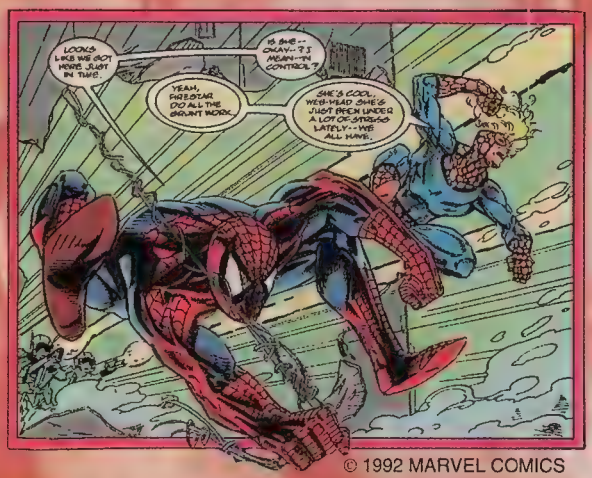
THE BUSIEST MAN IN COMICS

By Greg McElhatton

"I was raised by llamas in Argentina and learned concentration techniques unknown to mortal man!" Could this be the origin of the latest New Warrior, Llama Lad? No, it's Fabian Nicieza's way of explaining how he manages to be one of the busiest writers in comics. In addition to editing a good half-dozen books, he also writes *The New Warriors*, *Nomad*, *X-Force* and *X-Men*.

His first monthly assignment since the long-defunct *Psi-Force* was *The New Warriors*, a book that many had written off before the first issue had been published. "I took the assignment for two reasons," Nicieza explains. "First, I saw a lot of potential in these characters that had already been deemed useless. And secondly, I really wanted to write a monthly book."

Since the first issue in May 1990, the sales of *New Warriors* have steadily climbed as Nicieza explores themes that he feels are important in today's society. "They're trying to improve the quality of life, confronting the forces that aren't exactly improving life on this planet. There are a *lot* of those," he laughs. "We're talking about politicians, corporations, various political systems, and the like. The Warriors are going to try and get rid of them. As a result, they're in for quite a bit of disillusionment and disappointment. By issue #50, they'll understand the course of the country and the world and what this civilization has developed into over the last 1,000 years and what it *could* develop into.



© 1992 MARVEL COMICS

"It's like the scene in *Bill & Ted's Excellent Adventure* where they talk to Socrates about being dust in the wind—will the Warriors be just a speck of dust, or will they actually be able to make a difference? How important are any of us in the scheme of history on the planet? Being the richest or most influential or famous—what does it really mean when you're living for an average of 73 years and the planet has been around for 7 billion?

"I guess you could say that *New Warriors* is, well, a book about deep, meaningful themes with fight scenes as well."

New Warriors fans will be able to get more than their share of deep meaningful themes in the year to come. "We're talking lots of books here," Nicieza promises. "There's a Speedball/Rage miniseries planned for 1993, a monthly *Night Thrasher* series starting in mid-June, and a *Nova* monthly is

planned as well. The Erik Larsen/Chris Marrinan *Nova* mini-series has been put on the shelf because Erik just doesn't have the time right now, so it'll have to wait. If Chris Marrinan can fit it into his schedule, he might draw the monthly *Nova* series for me."

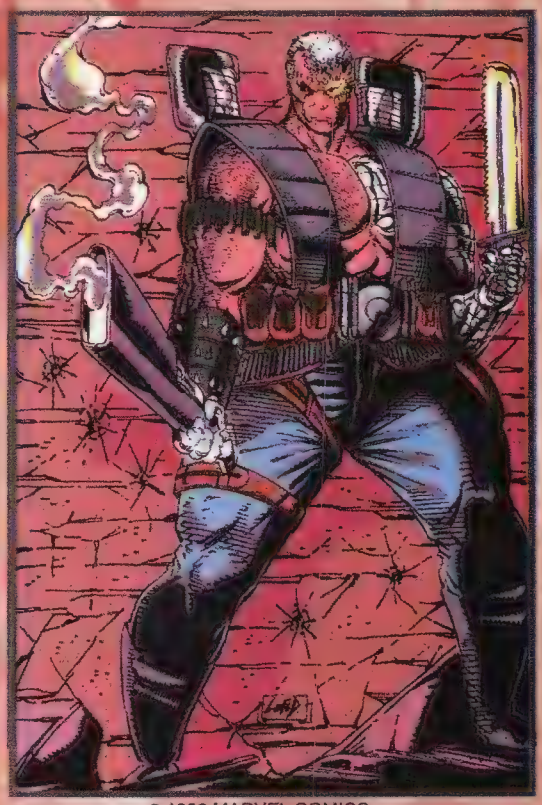
Of course, the most ambitious book isn't on a schedule yet, but it's one that Nicieza is really pushing for. "I'd love to write a second Warriors book," he confides. "Maybe in two years, there'll be a demand for one, but it's not quite there. Still, by then I'll have so many characters in *New Warriors* that we might not have a choice!"

The ever-growing cast of *New Warriors*, which has become almost a signature of the book, originally consisted of Firestar, Marvel Boy, Namorita, Night Thrasher, Nova and Speedball. Since the book's debut, new characters have included Silhouette, Rage, and the team's new chopper pilot, Sprocket.

"Sprocket is Chord's replacement—because there's no way I'm going to let those kids fly their own helicopter!" Nicieza swears, sounding like an anxious parent. "It would be too *Speed Racer*-ish, having these teenagers zooming around in a helicopter and such. Sprocket's got quite a past of her own, and unlike Chord, she's not at all maternal. While the Warriors get used to Sprocket's attitude, they're going to have to figure out their own relationship with Chord—was he paternal because he was being manipulated by Tai, or because he really felt an attachment to the kids?"

The New Warriors' supporting cast is slowly growing in its own way. "People keep coming up to me and asking, 'Is Darkhawk a member of the New Warriors or not?' Well, yes and no," Nicieza explains. "The New Warriors isn't an official group with a rule book and charter and the like. They're more of a club for super-powered teens. So if Darkhawk wants to hang out on a Friday evening and talk about his powers, then he'll stop by the New Warriors' crash pad. And if Galactus appears next door, he'll help out with the situation. It's the same reason why there isn't a real 'leader' of the New Warriors—they're a bunch of friends who hang out together. Marvel Boy and Namorita are the two who have come closest to leading the team, but still, everyone has his or her own say in what they do, which I've tried to show."

Nicieza pauses for a deep breath and continues. "That's why you'll be seeing established characters like Darkhawk and Cloak and Dagger showing up from time to time in the book, as well as new ones like Turbo.



© 1992 MARVEL COMICS

I figure that anyone under the age of 21 would either want to join the New Warriors, or have the New Warriors want them to join.

"Still, you have to be careful with such a large cast, because you don't want the supporting cast to take over the book—which is why in a year or two, that second Warriors book might be necessary. Right now, I'm experimenting with different mixes of characters to see which work well together and which ones don't. That's how I've ended up with the Speedball/Rage duo, whom I think of as one unit now. Likewise, the Nova/Namorita relationship, which is something else which just happened."

With so many characters in the book, it would be only natural that some would leave the group for various reasons. Even then, don't count them out. "I'm not quite finished with Vance Astrovik. He'll be learning in his stay in jail about both himself and the world. Issue #36 will be a special spotlight issue, where Vance 'has a meeting of sorts' with Major Victory, who is basically Vance from an alternate timeline. When Vance does get released from the Vault—and that'll be quite a ways from now—it'll be with a new name, and with a slightly altered costume. I think a lot of readers will be surprised, but it will be a logical step in the direction that he's been heading.

"Dwayne, on the other hand, will be seen on and off until #37. It's not until then that he's Night Thrasher, but he'll be working on the various business problems that appeared in the *Night Thrasher: Four Control* mini-series, as Dwayne Taylor. It's going to be a tense situation," Nicieza warns. "He's going to come back and find the Warriors heading down a road that Namorita's been steering them towards, and he's not sure if he likes that direction or not."

With such a large cast, Nicieza has a lot of story ideas in mind, some with just a handful of the cast, others with the entire group. "Issues #32-34 and Annual #3 are going to be a four-part story called 'Forces of Darkness, Forces of Light,' and will be about the Darkforce Dimension, which is using people who have access to it to ooze into our world," he reveals. "It'll have virtually all the Darkforce characters: Silhouette, Black Mamba, the Vanisher, Cloak, Ecstasy, Shroud, Darkstar, and anyone else who I've forgotten. It'll also introduce a new character, Darkling, who is the 'sum total of all the manipulative forces of the Darkforce Dimension.'

"Issue #35 will be a story about Nova helping train Turbo, and by this point, you'll learn a major revelation about Turbo and the suit. This issue will also have the return of Cardinal, and also set up a lot for the upcoming *Nova* series.

"Issue #36'll be the Vance/Major Victory story, and it'll set up the next

storyline starting in #37. The Poison Memories gang is mad at Night Thrasher for what he did to them in the mini-series, and they're going to get revenge on him and his fellow Warriors. When Namorita makes a big mistake, they end up with access to the personal lives of all the Warriors, and it's their families that the Poison Memories target.

"It's going to be an interesting storyline, especially because a couple of members of the Poison Memories know everything about the Warriors, and they've got to come up with a solution without taking the easy way out." Nicieza laughs, "I'm so mean to my characters! That's how I end up with storylines like this, or more peaceful ones like Nova and his love life. The girl he met in Annual #2 will be back, and Nova's going to be torn between her and Namorita, both of whom he likes a lot. Then, Namorita's going to have to figure out why she's attracted to Nova but is always treating him like dirt. To top it off, she's going to really like Nova's 'other woman'—I am so cruel!"

As cruel as Nicieza claims to be to his characters, that doesn't stop him from having a certain affection for some of them. "I hope everyone has realized that I *love* Speedball," he laughs. "He's one of the few spandex folks out there that really enjoys what he's doing. Through Speedball, I get to make pointed comments and references to what's going on around him, which is great fun, using his cockiness and his arrogance, but playing on his insecurity at the same time.

"I'm proud of the fact that I've managed to make the character that scared so many people away from *New Warriors* popular enough to get his own mini-series. Speedball's a major part of the book now, and that's something that I, Mark Bagley, Danny Fingeroth, Darick Robertson, and Larry Mahlstedt are all really proud of. It's hard to change public opinion, but I think we've given it a good shot."

Reader response has always been something that Nicieza has valued on *New Warriors*, learning what readers do and don't like about the book. "The most response I've ever gotten on a single issue was issue #26, for two reasons. First," he explains, "there was that final scene between Vance and Firestar which really got those letter in! That was an emotional scene, and the response showed how people felt about it.

"Also, out of a gigantic file of letters, only three said anything negative about Darick Robertson's art—and I was shocked. I love Darick's art, but I was afraid that people wouldn't take to it right away after Mark Bagley left. Were we surprised!" Nicieza is quick to point out that while the two pencilers have much in common, they both have their distinct differences. "Both Mark and Darick have a very clean art style, which is visually appealing. Mark's art was more action-oriented, and even his courtroom scenes were exciting to look at. The two of us really clicked in a special way, and we both had a great time together.

"I hope everyone has realized that I love Speedball,"... "He's one of the few spandex folks out there that really enjoys what he's doing."

"Darick's art is wonderful because of his expressive faces and character interpretations. It makes scripting the book a lot different, and as a result I'm ending up with a whole lot more interpersonal relationships going on in an issue—and I love it! I've known Darick for a year and a half now, and we're having a great time working on *New Warriors*."

Even as he works on the teenaged New Warriors, Nicieza has recently taken over the full writing chores on a second book about teenaged superheroes—*X-Force*. "*X-Force*'s tone is very different from *New Warriors*, and I like it that way. Rob Liefeld and I set the mood for the book—very hard-edged and fast-paced; letting others pick up the pieces because they can't slow down. One of the major differences between when Rob was plotting and now will be that I'll slow down from time to time, let the reader catch up—and then start sprinting again."

The change in speed isn't the only shift in *X-Force* since Liefeld left. Nicieza brought two former New Mutants back to the fold, and at the same time separated Cable and Domino, X-Force's only adult figures, from the rest of the team. "It's really funny," he laughs. "I can't wait to have Cable and Domino find X-Force, because this Domino's never even met X-Force, and Cable's going to discover that X-Force is doing much better without him. It's a tribute to a general when he can leave and have his soldiers be just as efficient—but Cable's still not going to be terribly happy. The second year of *X-Force* will be very similar and very different at the same time."

Spinning off from *X-Force* will be two more titles in 1993, the *Deadpool* mini-series and the *Cable* ongoing series. "*Deadpool* isn't going to be an origin for the assassin-for-hire, but it's going to reveal a lot about him," Nicieza explains. "It's about the reading of Tolliver's will, and basically Tolliver says that he left everything to whomever can find it, so there's going to be this big treasure-hunt in Europe.

"At the same time, Deadpool's going to be looking for Vanessa, the woman who was impersonating Domino in *X-Force* for a while. We'll learn more about Deadpool, the process that made Vanessa look like Domino, and of course, more about Vanessa. The problem is, there are a *lot* of people out there who want Deadpool's head on a platter, and they're going to be chasing him, and some are going to get the idea that if they can find Vanessa, they can use her to get to him."

When the *Deadpool* mini-series was announced, many readers were surprised that one of X-Force's foes would be the spotlight. "I don't see Deadpool as a villain, but I really don't think there are really many villains out there," Nicieza clarifies. "A villain's someone who's really evil and kicks kittens and the like—Deadpool's just a guy who'll do whatever it takes to get a paycheck. After all, the only time he's ever killed any-

one was over in *Nomad*, and let's face it, the person wasn't exactly a good guy! Hopefully, I'll be able to show a little bit more about Deadpool in the mini-series, because I really like the character. Rob Liefeld created Deadpool's name and look, and I came up with his snappy patter. I don't think that either of us could have made him the 'hit' that he is now on our own—but together, we created someone that we found ourselves getting request after request to see again."

In addition to showing up in *Deadpool*, Vanessa will also be appearing in the *Cable* monthly series. "Vanessa's going to appear everywhere," Nicieza admits. "I've got her in *Deadpool*, I have a cameo of her in *X-Force* once our cross-over is done, and I've got her appearing in *Cable*. Kane, the new Weapon X, is going to rebuild the Six Pack, and she'll be a member. I'm working with Art Thibert on *Cable*, and I think people'll be really surprised at our take on the big lug."

If two team books weren't enough for Nicieza to work on, he's picked up a third, *X-Men*. "When I think of working on *X-Men*, I don't think of Rob and Jim and Whilce. I think that I'm in a strange position right now. When they took over their various books, it was after the departure of Chris Claremont and Louise Simonson, both of whom had been writing their books for a very long time. Everything that they did would get compared to Chris and Louise's work on the book, and that's hard to have on your shoulders.

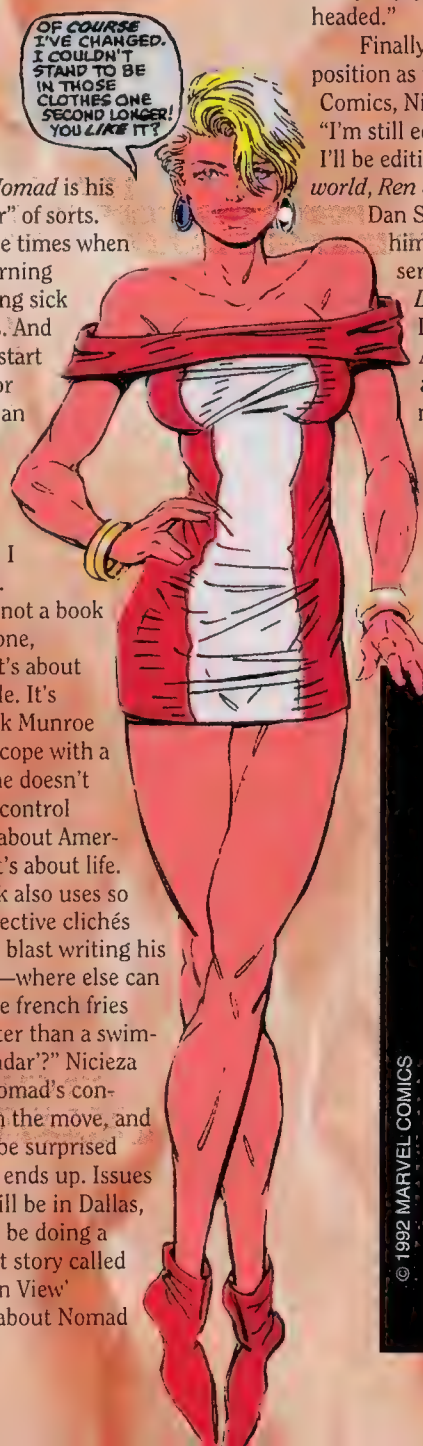
"When I start working on *X-Men*, I think of the work that Chris and Louise did, trying to bring it back along the lines of what they were doing with the book. You'd be a fool to ignore all the stuff they did," Nicieza exclaims, getting warmed up to his subject. "Prejudice and being alone and working for harmony, those are strong and valid themes, so why eliminate them? So while I'll be stepping back to more of what they tried to do," he went on, "at the same time it'll be my own specific style of writing, with Andy Kubert's art and Bob Harras' editing. Fans of *X-Men* should really like what we're going to be doing with the book.

"Down the line, I'm going to be working with Psylocke for a bit, who's quite a different type of character. Her fascination with Scott will come to a head, but more importantly, Betsy Braddock's going to be coming back." Nicieza pauses to let this sink in, and then laughs. "It's going to be mind game time!"

Nicieza also reveals one more plot development down the road. "A former X-Men villain is going to ask to join the team, similar to what Rogue did so many years back. The difference is that while Rogue is a very nice person, this fellow is *not*. This character is nasty and mean, and Professor X is going to let him join the team, so it'll be interesting!"

After writing three team books, Nicieza says that writing *Nomad* is his "refresher" of sorts. "There are times when I start burning out, getting sick of comics. And then, I'll start plotting or scripting an issue of *Nomad*, and by the time I'm done, I feel great. *Nomad*'s not a book for everyone, because it's about real people. It's about Jack Munroe trying to cope with a life that he doesn't have any control over, it's about America, and it's about life.

"Jack also uses so many detective clichés that it's a blast writing his dialogue—where else can I use, 'The french fries were wetter than a swimsuit calendar'?" Nicieza jokes. "Nomad's constantly on the move, and people'll be surprised where he ends up. Issues #12-14 will be in Dallas, where I'll be doing a three-part story called 'Hidden in View' which is about Nomad getting Bucky tested for AIDS/HIV. He's going to learn a lot about the disease, and I think it's going to be a storyline that'll have its own share of surprises along the way. By issue #25, he'll make it to Florida for the final showdown with the Slug, and then he'll be in Europe for at least a year, living up to his name. It's a book that is really different than most other ones, and I think that it'd actually appeal to people who read *Love & Rockets* or *Sandman*. Pat Oliffe's taken over penciling the book, and he's getting better and better with every issue, and I'm really enjoying how the book's headed."



Finally, to firmly establish his position as the Busiest Man in Comics, Nicieza is also an editor. "I'm still editing *Wonder Man*, and I'll be editing new series like *Tekworld*, *Ren & Stimpy* (which writer Dan Slott wants me to plug for him), a *Darkman* continuing series, *Hellstorm: Prince of Lies*, which is about Damion Hellstorm, *Meteor Man*, which adapts an upcoming movie, and *Fightman*, a one-shot by Evan Dvorkin. Plus other things that are still in the works."

With all the projects Nicieza is working on, eventually the question of maintaining the high quality will appear. Whenever asked about projects that sound silly or bad to the customer, Nicieza has his reply ready for them. "I'd like for everyone to be given the benefit of the doubt. Sure, everyone puts out some bad stuff from time to time. But for every bad product we put out, there's going to be a good one as well—and if you give us some slack, you just might be surprised at what you'll find waiting for you." W

© 1992 MARVEL COMICS

ANOTHER STAR IN THE VALIANT™ UNIVERSE!

CREATED MONTHLY BY DAVID MICHELINIE, BOB LAYTON AND MIKE LEEKE

VALIANT™

THE STATE OF VALIANT ADDRESS

By Robert Samuel

SOLAR © & ™ 1992 WESTERN PUBLISHING

The following interview was done in the New York office of Valiant Publisher Steve Massarsky. Taking part in the roundtable discussion were Steve, Bob Layton, Jon Hartz, and Barry Windsor-Smith. What follows is what comic fans will consider the "State of Valiant" address.

WIZARD: The momentum of the company seems to be really taking off now. To what do you guys attribute this?

BARRY: Greed! (laughter)

BOB: Cappuccino! We're all wired! (more laughter)

STEVE: It's a combination of the team. The four of us sitting in this room you can attribute some of the momentum to, creatively and marketing. We work real well together, and we help each other out creatively, with different marketing plans to sell, and I think it works really well.

BOB: And we throw great parties!

STEVE: And we throw nice parties! Basically we are nice to people. We are a user-friendly company. We deal with artists fairly, the same with retailers, distributors. We hope it all comes back to us, the work we do, as hard as we work to make it happen, and there are a lot of people working just as hard. We have a lot of neat ideas floating around like the gold logo program, which was Jon's idea, and it's just snowballed. It's wonderful, we get hundreds of letters a day, from people wanting the gold logo, and telling us what they've done for Valiant.

JON: Like Steve says, the combination of people that we have now, not just the four of us in this room—guys like Kevin Van Hook, and all the different people working for Valiant now—it's like a nice conglomeration, a real symbiotic relationship. Everybody that's here at Valiant has paid their dues in this industry. Barry and Bob have been in since the early '70s.

BOB: I've been in since the *mid*-70s.

BARRY: I've been in since the late *'60*s.

BOB: Wow, you're an old horse! (group laughter)

JON: Like I said, little by little everyone has paid their dues, and learned, and gotten the experience on how to produce comics, how to market comics, and how to be creative, and I think we've all just fallen together at the exact right time in the marketplace, and we firmly believe that we're going to be making comics history.

BOB: Let's not forget the knobs. I see these guys out in the studio as the backbone of this company. These kids are multi-talented and are irreplaceable.

BARRY: Is this machine sensitive enough to get this? (laughter)

(Pause while we rewind and check tape recorder to see if it's picking up Bob in the back of the room— it is.)

BOB: All these guys came up to us as amateurs. Don (Perlin) has been great with teaching the kids. What we've got here now is a great combination of young talent and seasoned professionals, seasoned marketing people, plus what Steve brings in from the entertainment industry—everyone brings in a different slant, a different light in which to

sell our product.

WIZARD: The universe, with Bloodshot and Turok coming out, seems to be growing in leaps and bounds. Where do you see things going in '93, in terms of the amount of titles?

STEVE: We'll be back at 15 titles by the end of '93. And possibly more. But certainly 15 by '93. You guys (Bob, Barry, and Jon) have made it clear that you see this universe filled at 20 titles.

BARRY: Tops!

BOB: Yeah, even that might be stretching it a bit. But with the right editorial staff, with everyone on the same page, 20 would be good. I don't think it should go beyond 20. We have sneaky plans as to what to do beyond 20 titles.

STEVE: We're not limited to 20 titles, just 20 Valiant Universe titles.

JON: Everyone should go back and re-read *Rai* #0 very closely.

BOB: Yep, there's a clue there, Wizard readers!

WIZARD: With John Ostrander, David Michelinie, Denys Cowan, Joe Quesada, coming on board to do work, are there any other big names coming in to do work with you guys?

BOB: There are many, many well-known creative types who will be joining force with Valiant on a book-by-book, or in some cases permanent, basis.

JON: We just recently talked to Mike Baron and Paul Smith about doing a collaboration on *Magnus,* only a Magnus based on the early Russ Manning stories, as a one-shot.

BARRY: Which is under the heading of what we'll be calling our Yearbooks.

ALL: Right. Valiant Yearbooks...

JON: This is an idea that for a long time we've all been talking about. The idea really goes back to our inspiration, which is a lot of the early Stan Lee/Jack Kirby stories. Which is the days when annuals were something special. I still remember the charge I got out of picking up the first *Fantastic Four Annual,* with the great stories and all the pin-ups. In today's marketplace, the term Annual has been reduced to "Oh yawn. Another issue by fill-in artists." So we don't even want to refer to these comics as Annual, we want to call them Yearbooks.

> I STILL REMEMBER THE CHARGE I GOT OUT OF PICKING UP THE FIRST FANTASTIC FOUR ANNUAL, WITH THE GREAT STORIES AND ALL THE PIN-UPS.

BOB: It allows creators who don't have time or the wherewithal to do a regular story the chance to work on the characters they want to, be it Solar or Magnus, or whatever. It gives them the time to strut their stuff and do a polished story, since it's a non-deadline thing! When we receive these really polished gems that we can publish as a Yearbook, then we will have them in the marketplace.

WIZARD: It seems as we almost have to mention Jim Shooter here. Anything to say regarding his departure, or would you guys rather not talk about it?

STEVE: There's really nothing to talk about. Jim had a different idea as to the direction of the company, and he was asked to leave.

> IN TODAY'S MARKETPLACE, THE TERM ANNUAL HAS BEEN REDUCED TO "OH YAWN. ANOTHER ISSUE BY FILL-IN ARTISTS."

BARRY: And he took my chairs with him!

BOB: Yeah! He took Barry's chairs! (group laughter!)

WIZARD: It seems the transition was really smooth. Did everybody have to pitch in a little more, give a little extra?

BOB: Well, obviously Barry came and pitched in.

BARRY: Well yeah, we've all had to do a little more, but it's all going along pretty smoothly, with the exception of me of course.

BOB: With the November and December books, I think you'll see a more visual brand of storytelling.

BARRY: Because that's our medium, the visual medium.

BOB: The storytelling is still there. People get afraid when they hear that we're going to open it up visually that all you'll see is a bunch of pin-ups, but that's not the case.

WIZARD: The Jim Lee *H.A.R.D. Corps* cover just came out this month. There's an interesting story behind it—fill us in on it.

STEVE: We traded Jim that cover for two U2 tickets. What happened was, we had asked Jim about doing some covers for us. He had said, "I'm really busy doing Image stuff, I just don't have a lot of time." When *H.A.R.D. Corps* came out, Bob said that he'd really like something special for the cover. So I said, "Why don't we try Jim Lee again?" So I was out of the office when Jim called, so Bob took the call.

BOB: I gave him a hard time too! (laughter)

STEVE: Bob told me the next morning that Jim Lee had called, said he was unfortunately too busy to do the cover, but he was very nice. He didn't think you could get him two U2 tickets.

BOB: It was sold out in San Diego.

STEVE: I put in a few calls to a few contacts in the music business, and I got Jim two U2 tickets. I called him back and said, "Is there anything I can do for you guys?" I said, "No, we know you're really busy right now, so we'll do something

Alexandre Dumas Was Wrong...

Archer & Armstrong ™ © 1992 Voyager Communications Inc. Eternal Warrior ™ © 1992 Voyager Communications Inc.

...According to Armstrong!

Join the fun this December in
Archer & Armstrong/Eternal Warrior #8
A special DOUBLE SIZED edition by
Barry Windsor-Smith

VALIANT™

together later on." He said, "No, I want to pay my debt right now." I said, "You don't have to do something right now, it's not a debt, it's a favor, it's done." He said, "No, you guys did something for me, that was really important to me, that I really wanted, so I want to do something for you, at least a cover." So I went and got Bob and told him that Jim Lee wants to do a cover, so Bob did the layout for *H.A.R.D.Corps* # 1 and Jim penciled it for us.

WIZARD: With *Rai and the Future Force* and *Turok* coming out as series in '93, did you formulate creative teams yet?

JON: *Rai* yes, *Turok*, no. *Rai and the Future Force* will be written by Bob, and penciled by a newcomer we ran into at the San Diego Con, named Shaun Chen. He's a new kid, whose pencils look wonderful, they ink up great. Kat Bollinger will be inking it. And we'll color it up in the usual Valiant style. What goes on in *Rai* will tie directly into what John Ostrander will be doing in *Magnus*.

BOB: *Magnus* # 25 will lead you directly into *Rai*.

STEVE: And we will be promoting it with a really neat poster.

JON: That will be coming out in February.

BOB: Shaun is a real talented kid that Barry has taken under his wing. Barry, you should be saying this.

BARRY: Shaun is a real talented kid that...now what have I done?

BOB: Taken him under your wing.

BARRY: Taken under my wing. But seriously, he is a marvelous talent, he can draw. He enjoys drawing, which is unusual in today's marketplace. Many people want to make books, but find the actual drawing part very tedious. He doesn't and it really shows on his work. He's young, like 19 or 20, and he already has a good grasp of the whole thing. We'll be working closely with him. This book is going to be a big book, and it will propel him right to forefront of things.

WIZARD: *Unity* was a rarity, in that it was a major cross-over that was well received, and popular. Any plans to do any more major cross-overs, or minor ones for that matter?

JON: Well, if you're asking me if we're doing a sequel, a Unity II, no, we won't be doing that.

WIZARD: You mean like a Unity War, instead of the Unity Gauntlet! (big group laughter)

BOB: You hit the nail right on the head! That's exactly why we won't do it. I really don't want to do stuff that is obviously drawing off past success. How many times can you retread the same thing? I think if we spin-off of something and take it in an entirely new direction, based on facts that happened, it's o.k. But to package it and call it Unity, the same old thing, we're not interested in that. We're never interested in repeating our past successes. When you look at Valiant, you see that we're constantly finding new ways to do things. We're heavily imitated in our market strategy, as you can tell by now. Being innovative is the key. Doing "Unity II, The Untold Stories," so you can find out who Kris had sex with after she had the baby, it's like no way!

> HOW MANY TIMES CAN YOU RETREAD THE SAME THING? I THINK IF WE SPIN-OFF OF SOMETHING AND TAKE IT IN AN ENTIRELY NEW DIRECTION, BASED ON FACTS THAT HAPPENED, IT'S O.K.

JON: Most of our titles are so interconnected anyway, that it's almost like we do a big cross-over every month. Because all our books interconnect so tightly, in essence it's like we're always doing a big cross-over.

BOB: Should we talk about *Secret Weapons*?

STEVE: Sure.

BOB: One of the things we wanted to do early on, and couldn't because we didn't have enough characters, is a present-day team book. *Secret Weapons* will be our team book. It's the closest thing you're gonna get to *Unity*.

JON: The closest thing you can compare this book to is the *Defenders*. We won't have the Secret Weapons Headquarters, the Secret Weapons Air Jet. We're not going to have any of that kind of stuff.

BOB: These guys are like mankind's secret weapon. Basically, certain members get called together when certain needs arise. Any given month there can be a cross-over or team-up with any given number of Valiant characters. It won't be a set team but there will be two new characters introduces that are indigenous to that book.

JON: And as a hint to you fans out there, these two new characters will be popping up in the Valiant Universe within the next 3-4 months.

BOB: But we're not telling where! (group laughter)

WIZARD: By now, *Predator vs. Magnus* is out, are there plans for any other inter-company cross-overs?

STEVE: We are discussing ideas with everybody. We have a couple of things that have gone beyond the discussion stage, but when they're announced in will be a joint release. It will be very carefully done. We learned a lot from doing the Predator/Magnus cross-over, things that worked well and things that didn't work out well. I think we'd approach our next cross-over with a little more foreknowledge and a little more planning. We started this project in February, knowing that this time of the year Ostrander would be taking things over *Magnus*, so we want to generate renewed interest in *Magnus*. We certainly didn't plan this cross-over out the way a typical Valiant book is planned.

JON: Also, it will depend on

who's involved in the cross-over. While crossing-over the Harbinger kids with the X-Men might be a big pay-day for everybody, that's not necessarily what we really want to do. We want to do cross-overs that guarantee the fans a really exciting package. Not a cross-over that will make us a ton of money.

BOB: Let's face it, most of the cross-overs are "so-and-so meets the X-Guys" and they fight until they both realize it was someone else doing evil stuff, like Darksied, or whoever, then they go kick his ass, Da-Da-Da- The End. And we laugh all the way to the bank. No thanks.

STEVE: We want a cross-over to be something special, something that works.

BOB: I told one particular person that we would pass until we have the right idea.

STEVE: Truthfully, Bob has the right idea, it just hasn't been discussed with anyone other than the four of us in this room.

WIZARD: In the past we've seen the deaths of Torque, Rai, and Maniac of H.A.R.D.Corps. Are we going to be seeing any other major characters biting the dust?

BOB: Well, first off, let's preface this by saying isn't it wonderful that when we snuff somebody here, they rot, and disappear, and never come back?

WIZARD: See, that was the second part of my question, will we see the cheap resurrection stories coming?

BOB: You won't see that in the Valiant Universe. When they're toast, they're smoking like a penguin. If you want to know what that means, look at next month's Valiant Bulletin Board. They're toast. That's a Valiant term. Torque is dead, he will never come back; Rai is dead, he won't be back; Maniac is dead, he won't be back. They're all toast!

JON: There's a lot of death and destruction going on in *Magnus*. *Magnus* #21 is gonna be a war, and in a war, there's gonna be casualties.

WIZARD: It seems with H.A.R.D.Corps and Bloodshot, you're delving a little into the gritty, action-type heroes. Is that an attempt to bring in a younger readership, seeing that the books are so very well received by the adult comic fans.

JON: I think it's more a question of broadening the scope of the Valiant Universe.

BOB: Exactly.

JON: I think that means that young kids will read these books, but that doesn't necessarily mean we're doing these so that young kids will read the books. We're not going out of our way to do a line of books for 11-to-17-year-olds, and another for 18-to-35-year-olds. We want them to be read by everybody.

BOB: Let's face it, *H.A.R.D.Corps* is about as different from *Archer and Armstrong* as you can possibly get. David Michelinie and I didn't set out for just kids to enjoy *H.A.R.D.Corps* I wanted someone like Jon Hartz to run over and say, "Bob, this is a great issue!" which he did. What Barry does in *Archer and Armstrong* fits into the Valiant Universe in a far different way than any other book we do. Like Jon says, we want books to have a broad range of appeal.

STEVE: *H.A.R.D.Corps* wasn't aimed at 11-year-olds, it's to be read and enjoyed by everyone.

BOB: When David and I set out to do *H.A.R.D.Corps* it was because these are the kind of guys David and I liked! We like light-hearted, hard hitting, bash 'em in the face, sock 'em guys. I like doing books like that, it's a lot of fun for me. Obviously, we're farther ahead in this book than the fans, but I love these guys already. I'm fond of them, they're far different from Archer or Gilad.

JON: That's why the fans like us. And why we're having a lot of fun here. We're not creating just super heroes and super-villains here, we're creating characters. Every character in the Valiant Universe has a different personality and relates differently to other characters.

BOB: I'll give you a perfect example. Look at Barry for instance. He's doing a very light-hearted, tongue-in-cheek comedy on one hand (*Archer and Armstrong*), and the grimmest book we have (*Eternal Warrior*) on the other. These books are so divergently different. The *Eternal Warrior* is such a grim book.

BARRY: Death, horror, ugly!

BOB: The warrior is a grim book, and a pretty grim character...

BARRY: He is now!

BOB: He is now!

BARRY: Now that I'm doing him!

BOB: Both of these books are coming out of the same guy!

BARRY: Schizophrenia!

WIZARD: Master Darque has been in *Shadowman*. Will we see his influence throughout the Valiant Universe?

JON: Absolutely!

BOB: I'd say that '93 is going to be "The Master Darque Year" in the books. Right up until around February, he is prominent in just about all of the Valiant books!

BARRY: He's got his finger in every pie.

JON: Barry just did a cover for *Eternal Warrior* # 6 that I think one of the best pieces of art we've ever produced. And coincidentally enough, even though it's the cover for *Eternal Warrior,* Eternal Warrior is nowhere to be found. It's just a head shot of Master Darque. But it's one of the most effective covers we've ever done; it'll just jump right off the stands.

BOB: All throughout the January and February books, he's in *Eternal Warrior,* he's in *Shadowman,* he's all over. His main home will be in *Shadowman,* as you all know by reading *Rai* #0 he kills Shadowman. He confronts Solar around the beginning of the year, he's in *Archer and Armstrong*. In fact, the legacy of Master Darque will be felt in *Magnus* and *Rai*.

JON: Also, keep in mind that in the Valiant Universe, there's no such thing as Magic.

BOB: There's a power he's tapped into, the Darque Power, that is an actual energy source.

JON: He doesn't know that.

BOB: He's a voodoo practitioner, and all of a sudden it starts working. The Darque Power is a bizarre energy created by the destruction of the Lost Land, and the black hole. He starts to move it around with his mind.

JON: Something else we should mention here while talking about Shadowman's death in 1999. All the readers should remember that there's a scene in *Eternal Warrior* #2 where Gilad from 4002 and Gilad from modern times meet, and he's saying that "nothing here is like I remember it."

WIZARD: It's funny you should mention that. My next question is: In *Rai* #0, is this going to be an actual blueprint for the Valiant Universe, or will the disruption of time cause more future time-line anomalies?

JON: Keep this in mind: everyone should re-read *Rai* #0 and decide what they see happens and what actually happens. Here's an example: you see Bloodshot being shot by Axe. However, you don't see what happens afterward. And all you see now is a dead body, with no blood in it. Now you can assume Bloodshot is dead, but you can't always count on it.

BOB: We are so sneaky! (group laughter)

JON: The things that happened in *Rai* #0 all might have happened, but we've only given you bits and pieces, not the whole story.

WIZARD: Going into the business end of things, you guys have mentioned that the licensing of Valiant will be a quality one, that you will oversee. You don't want mass-produced garbage. When and what will we be seeing in the way of Valiant merchandise!

> I WORK TOO DAMN HARD AT THESE BOOKS TO HAVE SOMEBODY SHOVE 'EM IN A BAG AND NOT LOOK AT THEM.
>
> —LAYTON

JON: That's a Steve question.

STEVE: You've seen the Comic Images cards, with the chromium cards. The cards are going to help bring in new interest in the chromium cover for *Bloodshot*. We are currently working on a T-shirt and apparel deal. One of the things I believe, coming out of the rock 'n' roll business, is that what some of the rock 'n' roll companies are offering is of far better quality than what is being offered by the comic companies. We're going to go with one of the rock companies and we're hoping to have T-shirts out by February or March.

JON: We will work with our licensees to make sure a certain level of quality is maintained. We actually produced the set for Comic Images, then gave it to Hank Rose to produce. The same thing will happen with the T-shirts—we'll closely help to design the products they're going to release. Right now, we're talking about doing a couple of different lines. We're very sensitive to the fact that we have a big adult audience. Our audience is a little more sophisticated. They may not be caught dead in a wrap around day-glo T-shirt, but they might want a striking image that looks cool and that identifies them as a Valiant fan.

WIZARD: Hey, I'd want a nice polo shirt with an embroidered Shadowman logo. How about the toys, what's the story there?

STEVE: Again, I want to do it right. There are hundreds of toy companies out there that are small players, who don't market them right, package them right, make them look right. We don't do that. If we can't do something where the quality of the product is equal to the quality of the books, we won't do it.

BOB: You know every month with the books there might be a klinker, you might get a bad sep or something like that. Things like that happen in publishing hundreds of times. But nobody cares more about the quality of their books than Valiant.

STEVE: It's like that line we used for a while there "Time isn't absolute but quality is." We don't do a big deal unless everything is completely right, I have what I'm hoping will be a major card deal coming up. I won't be able to announce anything for at least a month. It will be a different, unique way to do comic cards, that no one's done yet.

WIZARD: I had heard about a possible toy deal for Turok...

STEVE: Nothing's final. You know how these things take time.

JON: Something else you should mention is how our investment company isn't pressuring us to make a ton of money real fast. They're perfectly content to let us grow and develop slowly, so everything will

come in its time.

WIZARD: Western Publishing. You get Magnus from them. Solar, and Turok too. I'm just curious if your contract is solid with them.

STEVE: We have a perpetual contract with them.

WIZARD: It's nothing where they'll see how well the books are doing, the toys are selling, and say, we're going to take back the rights and do it ourselves.

STEVE: Anyone can go to court to try to get out of any contract. To date we have paid all their royalties. The way the contract is structured is that as long as we pay them a certain minimum, which we're way over, that contract automatically renews itself every two years. They have a bunch of other characters that they own, everything from "Brain-Boy" to "Brothers of the Spear" that they own that we to date have no interest in.

BOB: "Brain-Boy"! I could cook the piss out of him! (large group laughter) He wouldn't have a brain left when I was done with him! He'd be coma-toast! (more laughter) Seriously, I was telling Jon the other day, that I'd want the rights to "Doctor Spector." I've got a concept for him.

WIZARD: It seems the marketplace is very healthy these days. Given the fact that you do shy away from gimmicks as sales tools, do you feel they'll go away, or proliferate, in the future?

STEVE: Everybody has a different definition for gimmick.

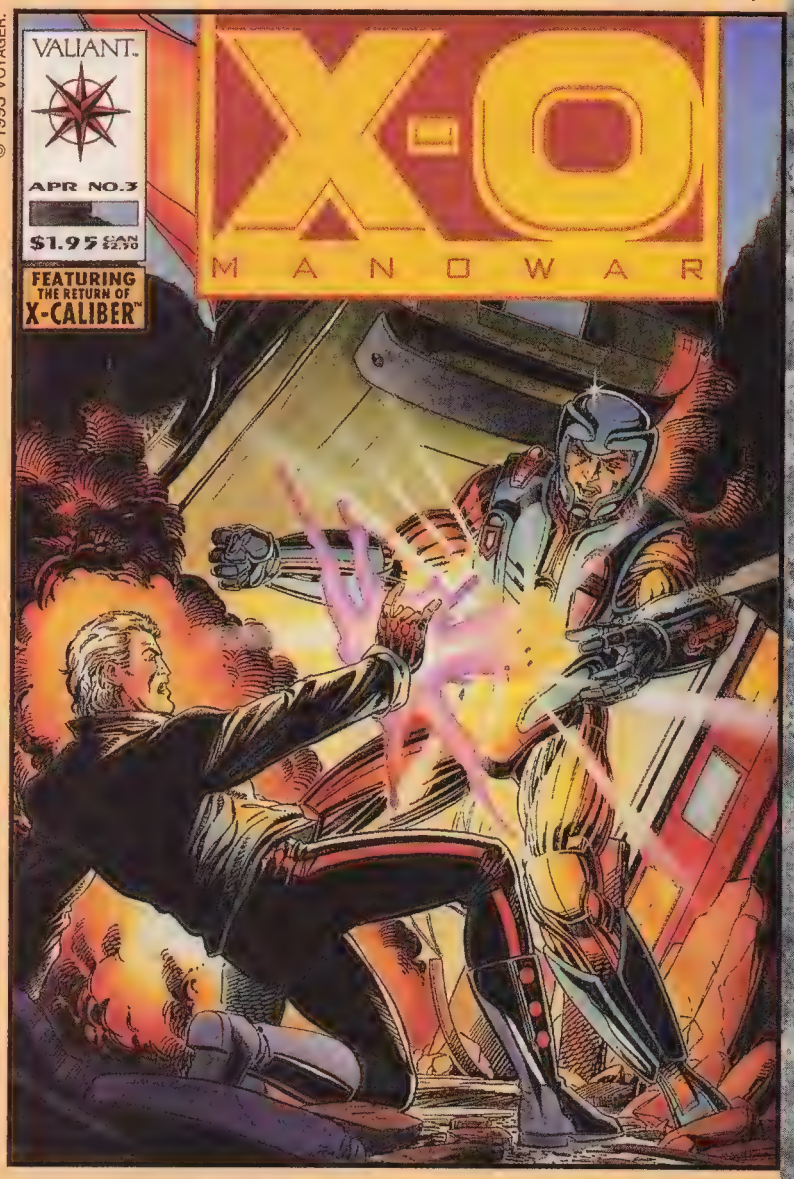
WIZARD: I mean gimmick as opposed to innovation. You do something new it's an innovation; more than once, it's a gimmick.

BOB: I don't think we really do gimmicks.

STEVE: We do premiums, we do value enhancements, things like that. I think the things that aren't value enhancements will eventually go away. You need to add value to a book to set it apart from something else on the shelf. Whether it's a thick card stock cover, or a chromium, or a hologram or die cut cover. The things that don't add value will simply have to go away.

BOB: I think the guy that does a real hologram cover that actually works will make a ton of money.

STEVE: Or the first 3-D. We create entertainment. If it's a collectible, great! We want to give value to our readers, of course, but we're in the entertainment business first.



© 1993 VOYAGER.

© &™ 1992 VOYAGER COMMUNICATIONS

WIZARD: You mentioned to me earlier about limiting print runs on books, to keep things collectible. Is that a trend that you'll try to maintain?

BOB: Absolutely, not just try, we will.

STEVE: If you over-saturate the market, and I put out a book that should have a print run of 100,000 but everyone buys five copies, I'm not getting that book into the hands of all the people who want to read it, then I'm not doing my job.

BOB: I know for a fact that if you buy a copy of *Archer and Armstrong* in a bag and don't read it, Barry will personally come to your house and flog you! (laughter)

BARRY: Or at least send a nasty postcard to your house!

JON: I think the Valiant philosophy is to side with the collector, not to overprint, so that the product remains collectible. The direct market is such a monster now. They can turn around and ship a book in 24 to 36 hours. Nothing else in the country ships that fast, except for lobsters.

BOB: Maybe we should print on lobsters! (group laughter)

JON: If books become non-col-

lectible, comic stores are going to become nothing more than glorified newsstands. Once that happens, there'll be no reason to collect comics. By keeping a book collectible, it keeps speculators interested in the market.

WIZARD: You mentioned before that due to the fact that you have to print the chromium covers so far in advance, the copies printed of *Bloodshot* #1 may not be sufficient to cover the copies ordered. WHat will happen if this occurs?

JON: There will be allocations.

BOB: So get your copy now! Get your copies of *Rai and the Future Force* now, too!

JON: Let me preface this by saying we want to allocate, but if we have to do so, we will do it fairly, straight across the board, everybody's orders will be cut on a percentage type deal.

STEVE: We could go to a second printing like we did with *Solar* #10.

BOB: The whole point is that we want the books to be read. That's the only reason we'd go to a second print. I work too damn hard at these books to have somebody shove 'em in a bag and not look at them.

JON: Right, we're not the Franklin Mint.

WIZARD: Do you guys see any future trends in the marketplace, where overproduced, lesser-quality stuff that does sell, but shouldn't sell go by the wayside?

BOB: Boy, you said everything but the company name! (large group laughter)

JON: Eventually, speculators are going to wake up to the fact that if everybody buys 6,000 copies of the same book, that they're going to go out of business, ending up with books nobody wants. It's survival of the fittest, like the jungle. I think you're going to see an increased level of quality in the marketplace. With as much product as there is out there, readers are starting to search out for quality material.

STEVE: There's an increased level of marketing today. It used to be you made the books, put out the books, and people bought and read the books they liked. It's not like that anymore. Major companies are all vying for the same shelf space and are marketing like crazy for it.

WIZARD: Do you see things down the road like T.V. commercials?

STEVE: Eventually. Think about this. By the end of '93 how many titles will Marvel, D.C., Dark Horse, and Image have out? And take a look at the retail stores. There will be a battle for shelf space with the books that sell left on the shelf. And those will be the books that are properly marketed.

JON: Gimmicks with added value will stick. Companies are going to be more quality and innovation conscious, and ultimately the fan will benefit from that.

STEVE: The fans may buy a gimmick once, but if it's not quality they won't be fooled again. That is what will determine where the fan's dollar will be spent.

WIZARD: How do you feel Valiant is perceived in the marketplace?

JON: We're growing every day. Our sales are up. Our phones are ringing more. I think everyone's really happy with what we're doing. The creative community is surprised and pleased to have an alternative to go to, as are the fans. So as long as we keep doing good comics, we'll continue to grow, and sell more books.

STEVE: We have one person now full-time dealing with the phones, one person half-time dealing with the gold logo program. Every day it gets bigger and bigger. And it's a lot of fun. It's like Jon says, "We're putting the fun back in comics." Enhancements like the gold program. Sometimes if I'm here at night, I'll stick my hand in the mailbag pull out a letter, and call that person. A fan, or a retailer, tell them I'm Steve Massarsky, publisher of Valiant. How are you doing, anything we can do for you? Are you enjoying the books? And of course, they go "What? Really, who is this?"

BOB: That goes a long way.

STEVE: It's the only advice I can give. You've got to stay in touch with the people. Fans, distributors, retailers, everyone.

WIZARD: What do you want to see the future of the company like? Are you worried about market share, or more interested in the putting out quality products?

STEVE: Our whole attitude towards everything is long-range planning, and slow, controlled growth. We're not looking to dump a bunch of books into the marketplace and then say, "Hey, we're number three or number two!"

BOB: Someone said we're the "Tortoise and the Hare" of the comic book industry.

STEVE: We're the tortoise, Image is the hare. In fact, some stock analysts have called me and said people have called us that quite a few times. I tell them that we say that so much other people must be repeating it.

WIZARD: Something that impresses me the most is that the books always ship on time.

JON: We put a great importance on that. We strive to make it a point to get the books out to the readers because we know that if we don't, the fan's dollar may go to something else that's on the shelf.

STEVE: The whole idea of this company is that, yes, we want to grow, but we want to grow logically. Sure, we want to have a larger piece of the market share, but at the same time I'm content to simply grow. We're not in competition, we're running a company. If the guys out there like our books, and the company's profitable, then everyone's happy. We're on our plan not anybody else's.

WIZARD: And the agenda's proceeding as scheduled?

STEVE: Absolutely, ahead of schedule.

JON: We're having a good time producing great comics. Eventually we want to get into other things. I want to see an Archer and Armstrong movie so bad, I can taste it.

WIZARD: With, say, Michael J. Fox as Archer. I'd like to see him with a shaved head! (laughter)

JON: You don't want it to be just another 9-5 job.

STEVE: We're having lots of fun.

BOB: You betchum!

BARRY: Indeed! W

madness madness madness madness

VIDEO GAME MADNESS carries
a complete line of accessories for all systems:
GameBoy, Lynx, GameGear, Nintendo...!!!

SNES

ALIENS 3
BATMAN RETURNS
BULLS VS. BLAZERS
AXELAY
SPACE MEGAFORCE
OUT OF THIS WORLD
SPIDER-MAN / X-MEN
STREET FIGHTER 2
NHL-PA: '93
SUPER STAR WARS
DEATH VALLEY PALLEY
MICKEY'S QUEST

GENESIS

SEGA CD
ALIENS VS. PREDATOR
JOHN MADDEN: '93
JOHN MADDENS
COLLECTOR'S EDITION
JOE MONTANA: '93
ROAD RASH 2
SONIC 2
STREETS OF RAGE 2
TERMINATOR 2
THE MENACER
STEEL TALONS
SHINOBI 3

PC ENGINE

SUPER CDs
UPGRADE CARDS
DEEVIN HUNTER YOKO 2
DOUBLE DRAGON 2
RANMA 1/2
...and more!!!

NEO GEO GOLD SYSTEMS

VIEWPOINT
WORLD HEROES
ART OF FIGHTING

TURBO-GRAFIX

TURBO DUO
and a complete line of
TURBO CD's and games

SUPER FAMICON

FATAL FURY
2020 BASEBALL
FINAL FLIGHT 2
NOSFERATU
RUSHING BEAT. RUN.
COMBATRIBES
FINAL FANTASY 4
ALIENS VS. PREDATOR

MEGA DRIVE

GRAY LANCER
GOLDEN AXE 3
SUPER SHINOBI 2
...and more!!!

Call for low prices and ordering information!!

New Titles Arriving Daily!

WE BUY, SELL, TRADE & RENT!!!

VIDEO GAME MADNESS
The VideoGame Super Store.

VIDEO GAME MADNESS
1088 CENTRAL PARK AVE.
SCARSDALE, NY 10583

Open 10:30 AM – 9:30 PM
Monday – Saturday.
Sunday: 12PM – 8PM

Come in and talk with our expert sales staff or order by mail. FREE POSTAGE on all orders (US only): All orders shipped within 24 hrs.

914-723-8844

A BOY & His Aardvark:

The Dave Sim Interview

BY PAUL J. GRANT

Dave Sim and his creations, the comic book *Cerebus* and his publishing house Aardvark-Vanaheim, have served as role models for independent and self-publishers since the mid-1970s. *Cerebus*, for the uninitiated, is a 300-issue limited series, set in a world that is as magnificent a creation as Oz, Wonderland or Earth-One. Sim interweaves themes of power and madness with a startling grace and humor, all centering on his title character— a talking aardvark in a world of humans.

Cerebus has now passed its halfway point, and started a new storyline entitled "Mothers & Daughters," set against a city-state ruled by a despotic matriarchy. Newcomers approaching a series with this kind of background may be daunted at first, but Sim has kept almost all the prior issues available in large paperbacks, the so-called "phone books". The second volume, a political satire entitled "High Society," has been considered one of the finest storylines of the 1980s, and the massive "Church and State" storyline that follows is even weirder as Cerebus becomes Pope and visits the moon. "Mothers & Daughters" finds Cerebus back in action, after two storylines where he was a minor, almost non-existent character.

Wizard caught up with Sim in Detroit, part of his year-long

THE ONLY TEENAGERS OLDER THAN DICK CLARK.

With new Archie Comic Cards, it's high school fun for fans of all ages! The whole Riverdale scene grooves with this new 120-card series — 13 special subsets and 6 randomly packed holograms! At fifty-something, they're the hippest kids you'll ever meet!

Archie COMIC CARDS

SkyBox™ Produced and distributed exclusively by SkyBox International. ™ & © 1992 Archie Comic Publications, Inc. Archie characters created by John L. Goldwater.

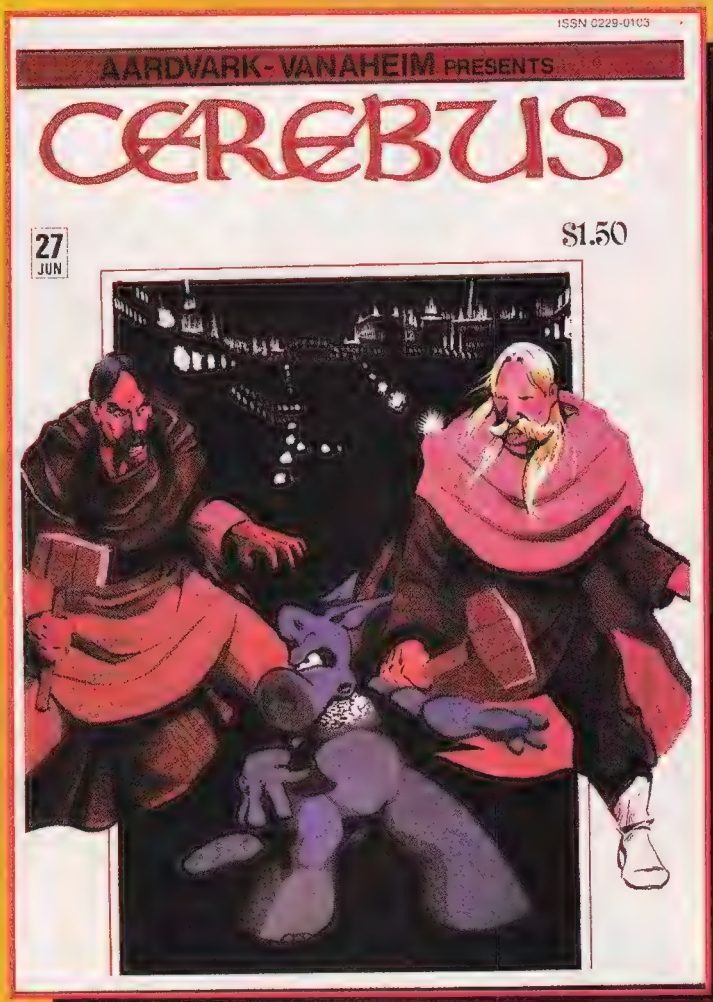
tour of the United states.

Wizard: With 150 issues under your belt, why did you hit the bricks every other weekend during '92?

Sim: I think the most fundamental reason is that change was in the air. I had done a couple of signings last fall, enough to find out that a lot of things had changed that weren't readily apparent. Most particular among those was dissatisfaction among retailers, not a focused dissatisfaction, but a sense that maybe everything wasn't as peachy-keen as it seemed when they were in the middle of the "X-year" with the *X-Force* and the *X-Men* #1 multiple covers. Having just come out of all that, there was more of a perception on their part that something had to change, a sense that maybe it was their turn to change. It was no longer just enough to follow along with the program. Things were exploding and things are exploding and I want to be out there as another voice saying, basically, that we all have to get our oars in the water. It's not enough for any kind of publisher to have a "really good comic"; you have to sell it as well. You have to sell and you have to promote, and it has to be a combined effort at all levels. I have to participate as a creator, I have to participate as a publisher. I have to cooperate with the retailers. I have to push the distribution network that's in place.

Wizard: And sales on the book had dropped, substantially. At one point you had a print run of 36,000 right?

Sim: That was issue #100. Even though *Cerebus* is one long story, issue #100 still had that stratospheric jump to it, even though it was the middle of a story. There was a kind perception than that it was time for me to go away at this point. "Okay, you've proved that you've done 100 issues. Now, you've got to stop." Up until this year, when reached the halfway point, it was not a commonly held view that I was going to be able to make it to 300, and there was far more of a perception that anytime now would be a good time to stop.



© ™ 1992 Dave Sim

Wizard: Has "Mothers & Daughters" brought people back to the fold?

Sim: I think that's true. I think it's also true that there are people who are just discovering the book for the first time. I hadn't realized that it was no longer possible to just allow the quality of the work to carry anymore. I mean everything is changing so fast, so fundamentally, at so many levels, you have to be out there, participating in keeping your name out there, to get new people coming along. People do leave comics and come back to it at various stages. They're all very intrigued once they find out that it's a 26-year project and it all makes sense as a story, but you've got to keep reminding the world that you're there, particularly when you're that different from everything else. I had lost track of how the whole environment was drifting. When you have the exponential growth in the number of titles, and the number of companies, you have more of a movement towards currentness—whatever the current issue is out there has to be an access point for people to get involved in your story is the conventional wisdom. You don't want to order too many copies of a comic book if you're a store where you want to sell out in a week. All of these things, as we drift towards them, pull away from what *Cerebus* is, because obviously its greatest strength in the store is if you have all the reprint volumes and the current issue.

Wizard: Did people lose interest in your unique world view? You went from doing a Barry Windsor-Smith *Conan* parody...

Sim: Or rip-off...

Wizard: ...to this strange

Bavarian Illuminati world of politics in "High Society", where Cerebus stopped being the adventurer and started being manipulated by different forces, and then started manipulating the forces himself in "Church & State." You obviously have opinions on the way people interact with each other on many levels, with the political and religious being interchangeable.

Sim: Power as currency. Power as amorphous force. I realize that was one of the reasons that I had very much missed being out in the comic-book environment and watching where the power pockets were going. I first heard about *Wizard* on this tour.

Wizard: What do you think of it?

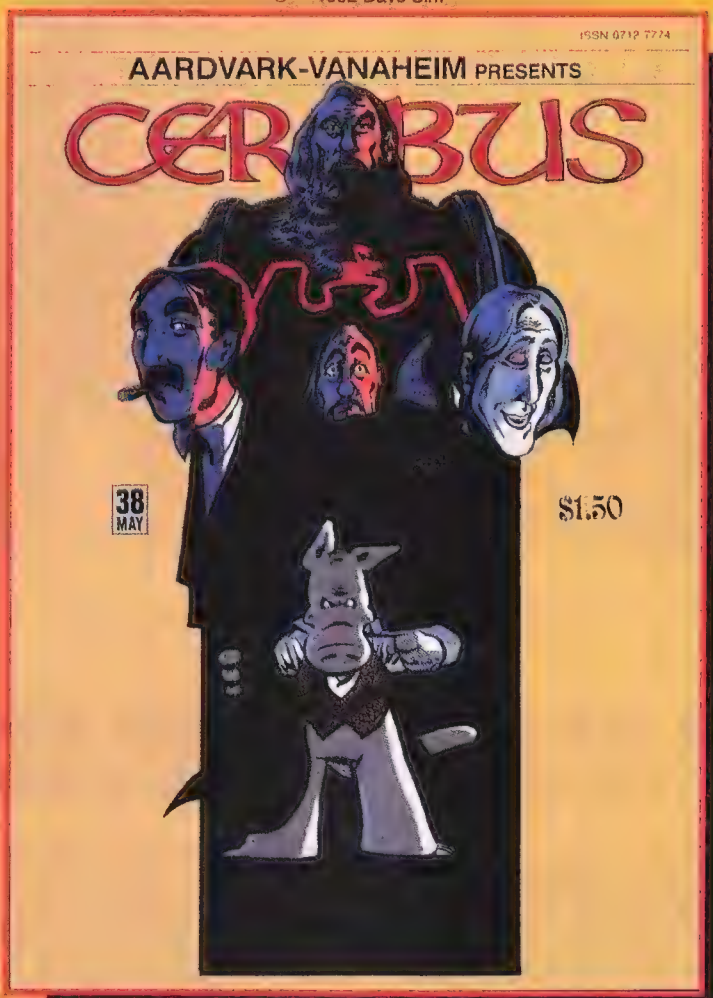
Sim: It's a power pocket. I find it very interesting that there are definite parallels between *Wizard's* situation and *Cerebus'* situation. There are a number of things like that in the comic-book field. You can tell the things that have the greatest charisma around them because you can never find them. You go into a comic book store and they'll have one or two back issues of *Wizard*, and nine inches of *Werewolf By Night* and eight copies of each issue. The more influential it is, and the more charismatic it is, the more of a hold it has on the imagination, the more there's a sort of envelope of secrecy about it. Even the retailers who are trying hard to do well are still guessing wrong. Every stop on the tour they're saying the same thing about *Wizard*, "Well, it sells out the first week. We've doubled our order on every issue, they're still gone the first day." That's a staggering thing to even contemplate.

Wizard: What do you think of Image Comics?

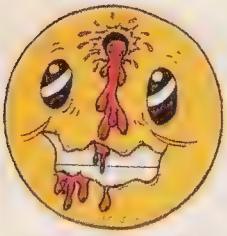
Sim: I find the reaction to Image is like the reaction there was to Marvel Comics when they first came out. "They're too weird. They're not drawn well enough." People have to remember that Jack Kirby was not considered a first-string talent in the 1950s and early '60s. A number of people who are otherwise reasonably open-minded just dismiss Image out of hand as garbage. I don't think that's the case. It's just the future. If a 13-year-old comes into your store and picks something up and goes "Cool!" and then flips the page and goes "Way cool!!", that's a great comic book. We have to understand that we're all old, that our perceptions are as carved in stone as those people at DC when the *Fantastic Four* started, and thought "Oh, it's just a fad." This is a positive step forward. This is the inevitable process that we've seen evolving over 50 years, that's been frustrated at every turn, where eventually the business has to pass into the hands of the creators. It's not all going to be pretty. It's like that Spider-Man line, "With great power comes great responsibility." There's a sense abroad in the land that there's some great power being unleashed contained in very young hands, and God help us if they turn it to "evil purposes."

Wizard: What do you think *Cerebus'* drawing power is? What makes the faithful, the "true believers" if you will, even more true?

Sim: Anything is sort of a guess on my part, but I think its got a lot to do with the effort that they see put into it, and the fact that it continues to reward them. I think *Cerebus* fans will continue to appreciate and support it as long as it's still pushing boundaries. I think anyone who reads five issues in a row knows that it's my life, this is not just something I do because it's a pretty lucrative scam I've got going here. This guy spends most of his month producing this thing so I can read this, and is always trying to figure out how to do it so that he's not open to the charge of selling out or pandering. W



© ™ 1992 Dave Sim



HEY, CHECK IT OUT. An exclusive one Time Offer From **ONE SHOT PRESS! The Captain's Jolting Tales #3** an Advance Run of 1,000 Issues have been numbered in silver ink, signed by the artist packaged up with ***All 6 of the Holographic Prism Cards!*** They are NOW available.

While Supplies Last This Special Collectors Edition Costs $10.00

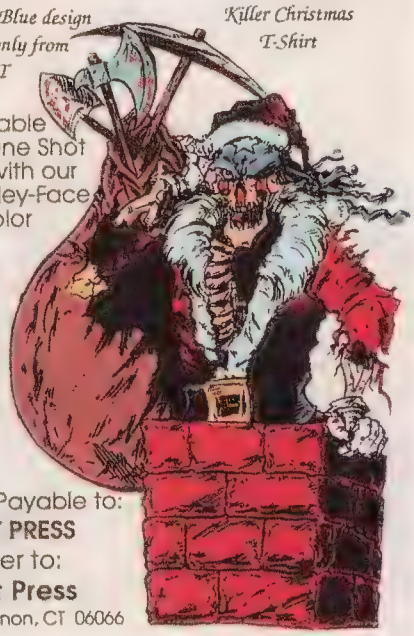
plus $1.50 postage &handling.

HERE'S A T-SHIRT TO DIE FOR!

Hey! Want to be on the Cutting edge of Fashion. . .
LOOK SHARP!

These Shirts are Virgin White with a Blood Red and Dead Blue design Trapped in Black only from ONE SHOT

BE SHARP! In a Captain's Jolting Tales Killer Christmas T-Shirt



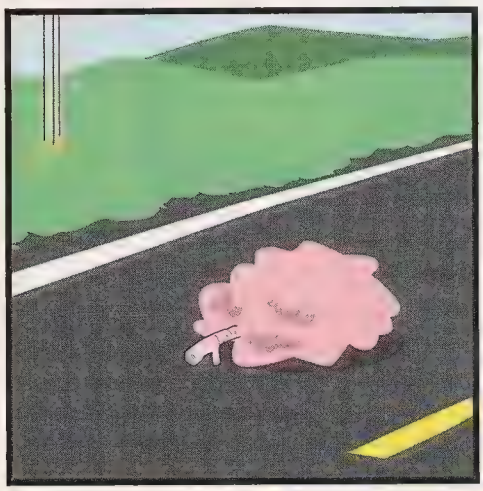
Also available The Official One Shot Press T-Shirt with our Bullet Shot Smiley-Face in Full Color

Sizes Avaiable
S • M • L • XL
$10.00
XXL $12.00
Specify Style
Smiley Face
or Santa

Make Checks Payable to:
ONE SHOT PRESS
Mail Order to:
One Shot Press
P.O. Box 2452 • Vernon, CT 06066

YOUR BRAIN

(IF SOMEONE WERE TO TAKE IT OUT OF YOUR HEAD AND PUT IT ON THE HIGHWAY)

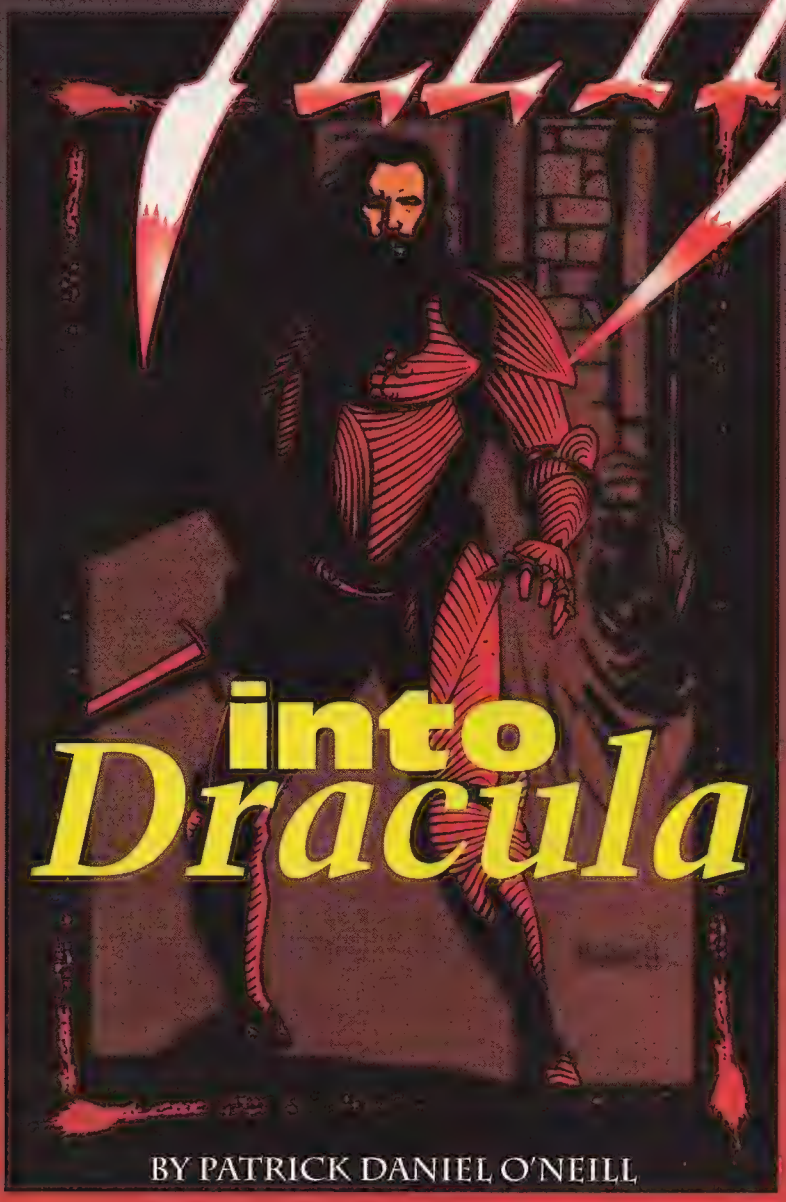


YOUR BRAIN ON DRUGS

WIZARD **says no to drugs.**

Roy Thomas explains the fun—and problems—of putting a film vampire into comics form.

Getting Your TEETH into Dracula



© 1992 Columbia Pictures Industries, Inc.

BY PATRICK DANIEL O'NEILL

Probably no fictional character except Sherlock Holmes has been adapted into other media more often than Dracula. Bram Stoker's vampiric creation has been produced on stage, on screen (innumerable times), and in comics (most memorably in Marvel's *Tomb of Dracula* series in the 1970s). Well, the old count's time has come again, with a major motion picture—*Bram Stoker's Dracula*, directed by Francis Ford Coppola—premiering this month.

And last month, Drac hit the comics pages again as well, as the first issue of the comic-book adaptation of Coppola's film preceded its inspiration. *Dracula* is the first title from the fledgling comics division of Topps. The writer is veteran Roy Thomas—who wrote an aborted adaptation of Stoker's work himself for Marvel some 20 years ago—and the artist is Mike Mignola, whose idiosyncratic style has graced such titles as D.C.'s recent *Ironwolf* graphic novel.

Adapting a two-hour-plus movie into comics form is a real challenge. Despite some similarities, comics lack the movies' motion, sound, and music—but still the comic-book must at least *resemble* the film.

Roy Thomas admits the work is not as easy as it looks. "The problems you mentioned are genuine—whether you're adapting a movie into 20 or 30 pages of comics, as they used to do in the 1950s, or into more than 100 pages a I did with *Bram Stoker's Dracula*—about the same number of pages as I had with *Star Wars*, which sort of ushered in the modern era of movie adaptations.

"Comics and film are different forms. They may be a little closer in some ways than prose and comics are, yet the differences are quite profound," he continues. "There are a

number of things in this screenplay—artful visual elements, because the film was intended from the beginning as a movie with a lot of esthetic and artistic values, not just another horror movie—that simply would not transfer into comics or would take an inordinate number of panels to do so. You might have a character in the foreground, the camera focuses past him to the peacocks in the background, finally centering on one of the 'eyes' of the peacock's tail, and then dissolve to another scene. That's fine, but it's a subtlety that's difficult to pull off on the comics page without confusing the reader. Basically, I just rode roughshod over most of those things—using them to the extent that I could with a minimum of added narration."

Thomas began by taking the screenplay and breaking it down into a plot synopsis for the four-issue mini-series. "I also had the storyboards to work from, which helped a lot in simplifying the choices of shots and things to eliminate," he explains. "I wrote out the script without dialogue, just picture descriptions, then cut that into four sections, cut still more out of the script. Then I went back to add in the dialogue. Then I sent it all to Mike Mignola."

He says he added almost nothing to the script. The words of the comic-book adaptation come almost entirely from the movie's script. "There was almost no extra dialogue or captions in the original draft of the four issues. I felt we got past that and still basically told the story. There were one or two things that depended on how clearly Mike told the story, and when they didn't, I covered them with extra captions, using the style of the film—taken from Stoker's novel—of journals and diaries. That maintained the integrity of the script, even though they were additional narrative dialogue. Primarily, I wanted the story to be told by the pictures, and I think it worked. An example of a problem scene is one in which Dracula is first in front of the character and then, suddenly, behind him. That's difficult to work out; there are certain things that only work in movies. Of course, we haven't seen the movie yet to see how well it works there, either," Thomas chuckles.

Coppola's Dracula was never intended to be just another horror movie.

Does that kind of strict adaptation work in comics? Thomas says it's up to the reader, eventually. "I don't think there is a final verdict on how well that sort of thing works: You can ask one person and he'll say it worked, ask another and he'll say it didn't. Not even the sales of the book or the success of the movie, reviews, or anything else can tell you. It either worked or it didn't, and that's sort of an individual thing. I think it worked pretty well, and so do most of the people who have seen the book, from the studio and from Topps."

Given the stylistic and conventional differences between comics and film, is it possible, when adapting a film to the comic-book form, to find alternative ways to achieve the same effects—ways that work in comics the way the film's effects do on screen?

"I think it's legitimate to try to find a stylistic convention in comics or a technique that accomplishes the same result as the film technique," Thomas agrees. "I didn't do it with *Dracula*; I tried to stay much closer to the film. I think that comic-book adaptations of films should—as much as possible—duplicate the experience of the movie. There are people who disagree with that, but they'll never convince me because I've done so many of them—and read so many of them—and the only ones I've ever liked were the ones that were close to the movie. I don't have much patience with the school of thought that changes, for example, the language of a book when adapting it to comics. I have nothing but contempt for that approach."

© 1992 Colombia Pictures Industries, Inc.

Thomas, something of a Dracula scholar himself, is pleased not only with his own adaptation of the movie, but also with the moviemakers' faithfulness to Stoker's novel. "I think that the title *Bram Stoker's Dracula* survived shows the strength of the filmmakers' convictions to keep to the book pretty well," he notes. "They follow it quite closely, given the necessity of taking a novel and knocking it down into a screenplay for a modern audience. They combined a few characters, for instance. The main difference, aside from general abridging and the strengthening of the horror and eroticism that is only implicit in the novel, is the introduction of a reincarnation motif—that Mina Harker is a reincarnation of some old flame of Dracula's, based in part on a historical account of Vlad Tepes, the source for Dracula.

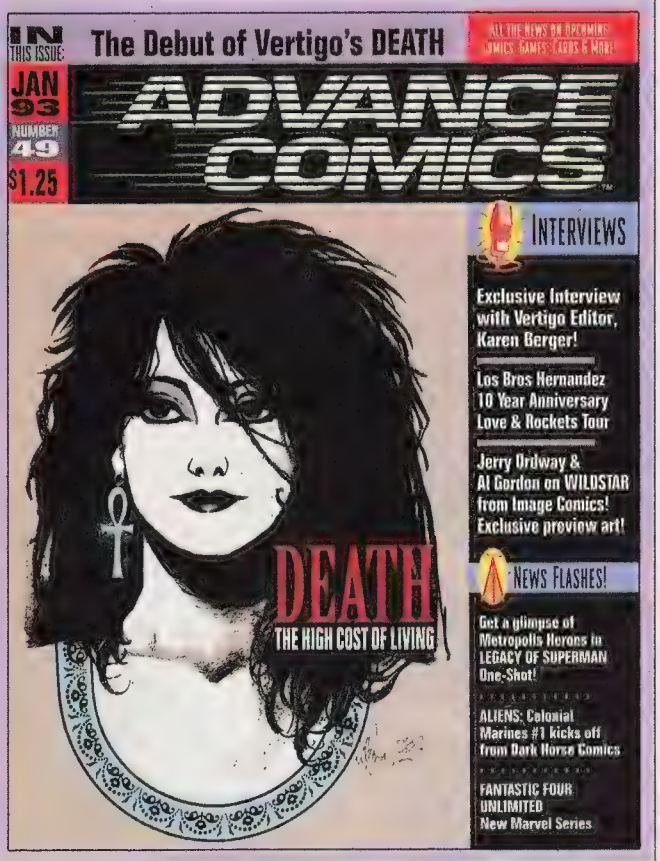
"That's not at all in Stoker's novel...although why Dracula has the obsession with Mina is never clarified in Stoker's work, except to say she is his soulmate or something like that. It's a weak element in the book, and this perhaps actually strengthens it. It's not terribly original: reincarnation motifs go way back in horror movies. It humanizes Dracula without making him a hero. He is more sympathetic in this than usual, but not to the extent they tried with Frank Langella in the version of about 20 years ago. It's certainly the most accurate adaptation to film ever, much better than the Langella film, closer in most ways than the Hammer Pictures version and than the Lugosi version, which was based on a stage play that was already an adaptation."

So, chalk up another version of the father of all blood-suckers. Will this *Dracula* fly? Or will it die, fading to ash in the sunlight of critical opinion? One thing's sure—it's certain to be among the more unusual film and comics versions of Stoker's character.

"...Primarily, I wanted the story to be told by the pictures..."

© 1992 Colombia Pictures Industries, Inc.

Anything Else Is Incomplete



This catalog offers over 2000 items for shipping in January.

Now...Better than ever. If you're looking for selection, *Advance Comics*® is the only place to go. Month after month, *Advance Comics* offers more great products than any other source. And *Advance Comics* is designed to be easy to use. It's organized into categories that reflect your areas of interest. More products, and easier to use – there's really no better choice.

Advance Comics and the convenient *Advance Comics Order Book* are available through the finest comics retailers worldwide for ordering all the best new comics, games, cards, videos and more.

Released the last Thursday of every month.

© 1992 Capital City Distribution, Inc. MG/MC

DAVID
LAPHAM
BOB
McLeod

BLOODSHOT, X-O MANOWAR, ARCHER & ARMSTRONG, ZEPHYR © TM 1992 VOYAGER [illegible] MACHINE NOLAN © TM 1992 WESTERN PUBLISHING

AN ARACHNID IN A HARD PLACE

© 1992 Marvel Entertainment Group, Inc.

WIZARD ISSUE # 18

Batman: The

As most of you are probably aware, unless you've been hiding under, I dunno, a gross of doughnuts or something, that Batman guy's got another movie out, and it undoubtedly makes more money each day than, say, Greenland makes in a year. I imagine that makes Greenland pretty mad. It'd make me mad if *I* were in Greenland, but of course, that's silly, I could never be Greenland. I'd never fit into the suit. What? I beg your pardon, I'm gettin' goofy. Oh yeah, Batman. In a nutshell, what I'd like to speak about today is this: Why's he so grim and depressed all the time? What sort of advice can we, the comic-reading public *that cares*, offer him so he can cheer up? We'll examine five problematic areas, and provide clear-cut solutions for each.

PROBLEM 1: THAT PARENT THING

SOLUTION: UHHHHH.....Can't really touch this one (Hammer, anyone?). Bad choice, move along, nothing to see here.

PROBLEM 2: THAT "BAT" THING

SOLUTION: A KINDER, GENTLER COSTUME. Now this one, I think we can examine with impunity. We all know the story of how Bruce Wayne decided on his secret ID and costume and all that jazz. Basically, he was hanging out in his hip bachelor pad (or, as in the Frank Miller revision, bleeding to death in his hip bachelor pad), when he delivered his famous "Criminals are a cowardly and superstitious lot..." speech. Or was it "superstitious and cowardly?" I can never remember. Uh, anyway, a bat crashes through his window, and bang zoom, before you know it, he's off gallivanting around Gotham dressed up like a flying rodent. Now it only stands to reason that while, sure, crooks are gonna be spooked by a guy that looks like a big bat, sooner or later the whole gig is gonna get... well, *depressing*. Dressing up like a giant bat is probably not the most uplifting, joyful, *sunny* experience one could hope for in life. This has to have some sorta effect on the poor guy's mental condition, so my solution to this problem would be: a bright, happy costume for the Dark Knight. Maybe something in a pastel with a big, happy face on the front.

PROBLEM 3: THAT "WHAT THE HECK HAPPENED TO MY PARTNER" THING

SOLUTION: COOL MASCOT. This would depress anyone. The guy just can't seem to keep a Robin around. They're either growing up and turning into Nightwing, or growing up and getting blown to bits by the Joker, or growing up and having their own mini-series or whatever.

'S only natural a guy'd feel kinda lonely and unwanted after a while. Bad karma, kiddies. The solution to this can only be: Bat-Dog! Yes, Bat-Dog, a Batman's bestest pal! He never talks back! He'll never leave to join the Teen Titans! He'll never screw up the battle plans! And best of all, *no worrisome costume changes*

PROBLEM 4: THAT "CAVE" THING

SOLUTION: NEW BASE OF OPERATIONS. The man conducts his business out of a *cave*, a dank, smelly, poorly lit, bat-infested *cave*. Say, *that's* bound to make you hoot and holler for joy, huh? And I can't imag-

Depressed Knight

ine you'd get too much Vitamin D, what with not being exposed to any sunlight and all. Heck, even I'd be irritable and surly after spending long hours in a crevice deciphering some idiot clues left behind by The Riddler (a guy who, quite frankly, oughtta see someone about getting a change of wardrobe himself—nice outfit pal, have a little pride). The best thing we could do here to boost ol' Batman's disposition? Why, move his HQ to *Disneyworld*! He'd fit right in, with all those people dressed in Funny Animal suits and heads. Yeah, and we could put the building next to Mr. Toad's Wild Ride. That'd be keen. And who wouldn't be in a great mood after hearing "It's a Small World (After All)" about 3000 times in a row *every day?*

PROBLEM 5: THAT "CRIME" THING

SOLUTION: NEW PROFESSION. Day after day, night after night, who wouldn't be brought down by fighting the underworld on such a rigorous and trying schedule? Even the most upbeat personality in the world would soon be brought to the brink of despair. And certainly the Batman is no exception. Heck, when you've got someone who decides your number's up just 'cause he flipped a coin (Harvey Dent, *this is your life!*), well...it's enough to make a guy consider another vocation. And yep, you guessed it, that's the solution to this humdinger. What sort of new occupation would we find for the Darknight Detective? Hmmm... with that costume, and his "people personality", it's a *cinch* that he'd open his own chain of fast-food restaurants! Call it something like Bats 'N' Brew, or Batwiches, or Batman's *Happy Food Palace*. He'd be the greeter, sort of a Ronald McDonald-type... profits would soar through the roof (Hmmm, I'll have to look into this...). So there you have it, my friends, my Five-Point Plan (well, Four-Point, I guess) to help the Batman become the happy, zany, cheerful guy we all want him to be.

Now let's review:

1. Pastel costume w/ Happy Face
2. Bat-Dog
3. Move Batcave to Disneyworld
4. Open fast-food chain

By Steve Behling

© 1992 DC COMICS

WIZARD'S REALM

BY DORIS SCHWARTZ

Welcome back to my game room. While you were gone, I got to answer many of the letters we have gotten. It's really fun reading all of the mail that we get, and I do try to answer much of it personally. I will occasionally answer letters, here in the column, that are instructive, or that I feel are of general interest to all. So, let's begin...

Alex White of Kearney, Ontario writes to suggest that gamers write in to share ideas and scenarios having to do with *AD&D*. I'll go one further — I invite you to write in your ideas and scenarios, etc., about *any* game or accessory. Let me know what you think of the games you play.

A number of gamers wished for us to list their names and addresses because they do not have enough players in their group. What I'd like to do is wait until I get enough requests, and then print a one or two page Gamers' Directory that I can mail to you if you send a self-addressed stamped envelope (SASE). If you are interested in contacting these folks, send me a request for their addresses, with an SASE.

Hi to Burbank's only Sci-Fi and Gaming Club, the Quest Club, to Kevin Carter of Charleston, Mo., and to Lawrence of Le, protector of Houston. Come see us in the game room someday.

John Harden of Louisville, Ky., who plays *Basic D&D*, writes that he is having great difficulties in keeping track of time, i.e., "How many rounds or turns have passed, and how far can we go?" We suggest for both *AD&D* and *Basic D&D* that you use graph paper to keep track of time. Create separate headings for each round, giving yourself at least 20 rounds per sheet, then put each player's name down the side of the sheet, and put their initiative roll next to their name.

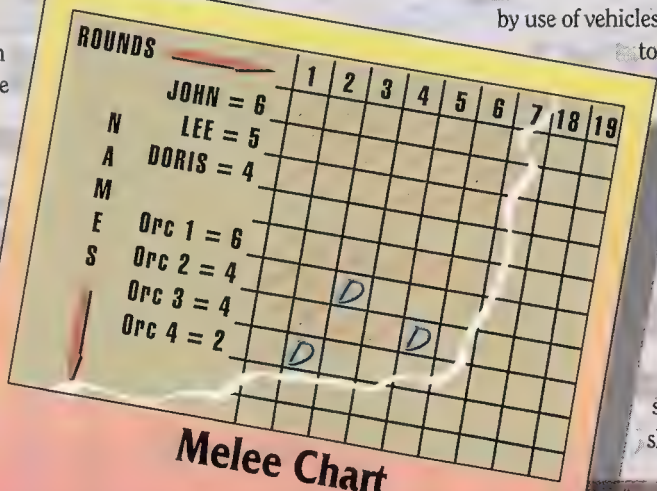
Leave a few spaces and then list all of the monsters and critters that your players will encounter, beneath the players' names. As your players and critters navigate through each round, mark off the space next to their names for time, or D for dead, when that time comes (see Melee Chart).

As far as movement goes, each square on an interior map equals five feet, and on exterior maps, each hex is equal to 10 feet. In *Basic D&D*, everyone, no matter what race or size, moves at 12 squares of 120 feet per round. I think the confusion comes in when encumbrances are added. Most of the players I have asked about this say that they pay little heed to this handicap for basic armor. However, it is up to the DM as to whether or not to slow a player down because of unusual encumbrances. I'm sure that if a character came into my game carrying a backpack which contained everything including the kitchen sink, and had to wield a two-handed weapon, I'd be sure to slow them down a bit. Similarly, if a character were seriously wounded, I'm sure the rate of speed would be slower. For instance , a character with a broken leg would move slower than one with two good legs to run on.

In *AD&D*, the rate of movement is modified by the character's race, which is dependent on their size. Humans, Elves and Half-elves, who are of average height, move at a rate of 12 squares per turn, whereas Dwarves, Gnomes and Halflings, who are shorter, move at the slower rate of 6 squares or 60 feet per round.

Speed of movement can be altered by the modifiers I spoke of above, or by use of vehicles or animals. It stands to reason that a dwarf riding a horse will travel at the same speed as a human on a horse, or faster than a human on foot.

Now, it's time to talk about board games and accessories. Games Workshop has had a



Melee Chart

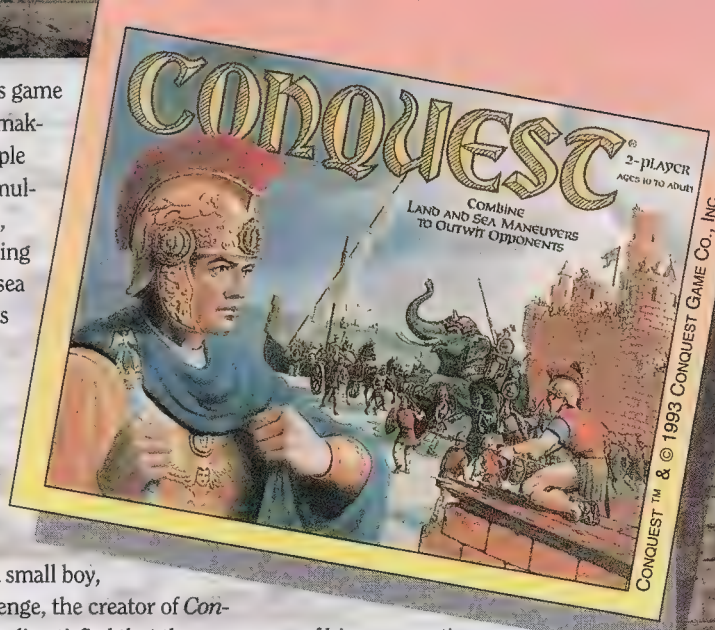
popular tactical game out for a few years called *Space Hulk*, at around $50. As an alternative, they have come out with a smaller introductory version called *Ultra Marines* at around $24.95, which we played for the first time a few weeks ago.

HIT — HIT — HIT. A great beginner tactical game. More experienced gamers, however, grew tired of limited scenarios and created their own, using battlemats, which are large vinyl mats about 2-1/2 feet by 3 feet with one-inch squares for indoor scenarios or 1/2-inch hexagons for outdoor adventures. We were able to create scenarios for multi-player battles drawing up different rooms, walls, traps and pits on the battlements using overhead projector pens. These pens are erasable and do not bead up. They are excellent for mapping all adventures, be they fantasy role-play or tactical gaming.

We have also been play-testing a new accessory from Dark Tower Enterprises — Grox-Blox. These hex-shaped interlocking blocks are a fantastic addition to any outdoor scenario, making your gaming a three-dimensional experience. We used different-colored Grox-Blox for rocks, hills, water, marsh, caves, etc. We even were able to use the clear Blox to indicate altitude with flying critters. Grox-Blox come in various sized and colored kits, ranging from $10 to $50.

Those same advanced gamers mentioned above moved back and forth from the more advanced *Warhammer 40K* by Games Workshop, which has more technical scenarios for those who are really into tactics and creating their own armies of space marines and space arks, to *Space Hulk* mentioned earlier.

Do you remember seeing World War II movies in which generals and admirals pondered their strategy over a gigantic map? As military intelligence came in, numerous aides used long sticks to push model pieces of combat units about the map. It seems as if the general staff were playing an enormous game of chess, making multiple moves simultaneously, coordinating land and sea operations with the model pieces.



Ever since learning to play chess as a small boy, Donald Benge, the creator of *Conquest*, was dissatisfied that the game was limited to single alternating moves confined to 64 squares. The idea of playing on a map and making multiple moves with the freedom and mobility of actual combat forces fascinated him.

Conquest is set in medieval times, as fighting elephants, with knights and chariots, seemed more romantic to Benge than the armored tanks and cruisers of today. It's like playing chess on a map, but moves much faster, because each player has 20 moves per turn.

Because soldiers may ride on elephants or chariots, which in turn may hop aboard ships and galleons, one move of a sea-faring piece may advance several pieces at a time. Captures are easy: you simply land on your opponent's piece, as in chess.

There is a slight twist here, which adds to the excitement of the game — immediate retaliation. Because each turn consists of twenty moves, it was thought that to be fair, as soon as one of your pieces is taken you should, and do, have the opportunity to retaliate instantly. If one of your pieces is within striking distance (two spaces) of the offending piece, you may choose to strike back immediately, after which play is resumed at your opponent's last move.

The game is won when either player captures all of his opponent's land pieces, or occupies all five spaces of his opponent's capitol. Each space you occupy of your opponent's capitol makes him lose four of his twenty moves.

A unique feature of this game is that it is playable by two to four players, unlike chess, which can only be played by two. A typical beginners game, with two players, will last about 20 minutes. More subtle players may play for an hour, but even the longest games with four players don't go on for more than four hours.

Now for this month's contest. How many different-sided dice are used in fantasy gaming? And name the dice. We will pick the winner by drawing from all the correct answers received by midnight, January 21, 1993. The prize will be a Dice Bag full of goodies valued at $30, plus fifty *AD&D* character record sheets designed by me. *Bribery does not count*!!!

Please, Game and Comic Book Store Owners and Employees, give the kids a chance. 'Nuff Said.

Please send your answers to:
The Wizard's Game Room Contest #3
c/o I Love Games, Too!
111 W. Avenida Palizada
San Clemente, CA 92672
(714) 498-3895

The Wizard's Game Room is a real place at the above address and phone number. We invite you to write questions and suggestions to us there, or better yet, when in the area, *come play with us*!! See ya, Doris. —W—

Amazing ART

The Showcase Of Future Comic Book Illustrators of America!

SPEEDBALL ™ & © 1993 MARVEL ENTERTAINMENT GROUP.

Erik Jacobson
Elk Horn, WI Age: 26

CHECK IT OUT! Not only are the guys over at Valiant Comics giving away a free gold-logo *Eternal Warrior* #1 (which goes for about $160!) to their favorite Amateur Art showing Valiant characters each month, but now we wanna get into the act! Each month, the best Amateur Art showing something just having to do with *Wizard* will get a free Wizard Gold-Foil trading card! Good luck!

All you need to do to enter Wizard's Amazing Art Contest is send your artwork with your name, address, telephone number and age to:

Amazing Artists
Wizard Press
P.O. Box 648
Nanuet, NY 10954-0648

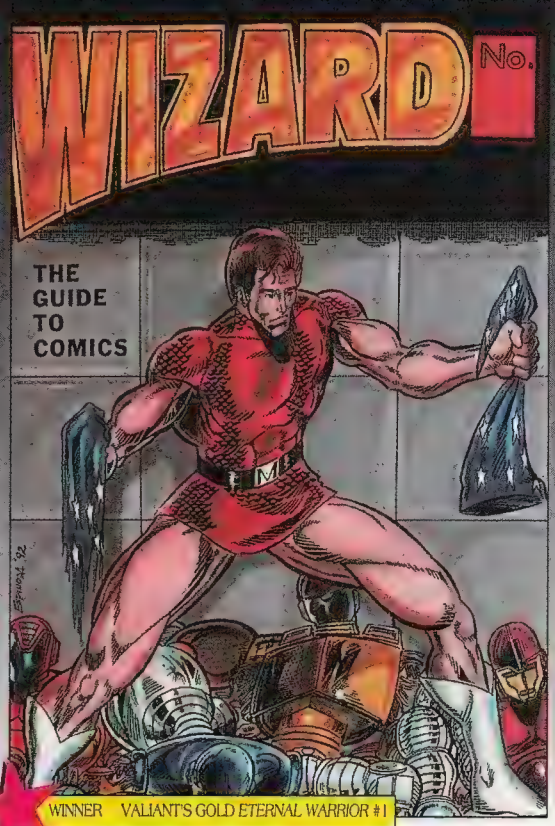
Submissions can be on any form of un-lined paper or posterboard, and can be in any medium (oils, crayon, line art, etc). Neon or metallic inks will not print. Artwork must not be larger than 8" x 11 1/4". Do not fold, bend or roll artwork--mail them flat to avoid damage. All submissions are non-returnable and become property of Wizard Press. Employees of Valiant Comics are the sole judges of the Gold Eternal Warrior contest, and all decisions are final. Good Luck!

COLOSSUS ™ & © 1993 MARVEL ENTERTAINMENT GROUP.

Tom Simonton
Minco, OK

LOBO ™ & © 1993 DC COMICS.

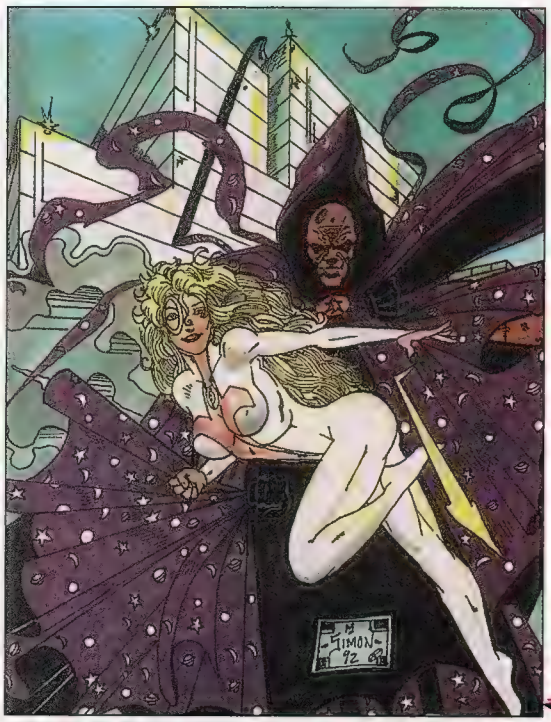
Jack Gray
Aurora, CO Age: 23



WINNER VALIANT'S GOLD *ETERNAL WARRIOR #1*

MAGNUS ™ & © 1993 WESTERN PUBLISHING.

Rene Espinosa
Monsey, NY Age: 26

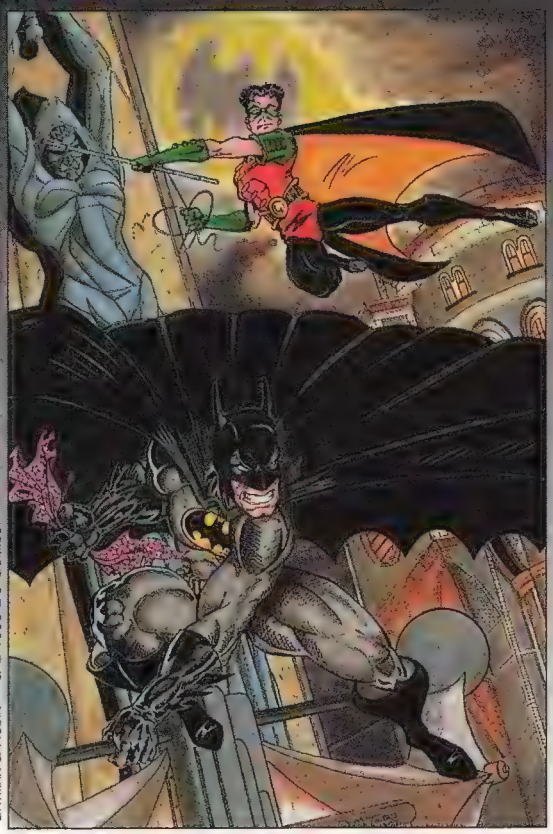


CLOAK & DAGGER ™ & © 1993 MARVEL ENTERTAINMENT GROUP.

Michael Simon
Indianapolis, IN

WINNER WIZARD'S GOLD-FOIL TRADING CARD

Joseph Thunderhorse
Dunnellon, FL



BATMAN & ROBIN™ & © 1993 DC COMICS.

David M. Tata
Leominster, MA Age: 22

MAGNUS & HARBINGER © 1993 VOYAGER. WOLVERINE © 1993 MARVEL.

Joey Groh
Bremerton, WA Age: 16

WONDER WOMAN™ & © 1993 DC COMICS

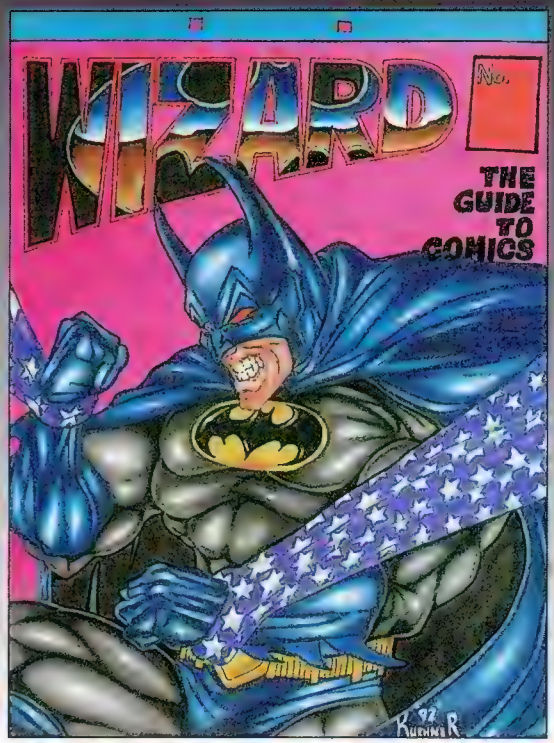
J. D. Addams
Erie, PA Age: 22

SPIDER-MAN © & ™ 1993 MARVEL ENTERTAINMENT GROUP.

Lee Tanner
Dartmouth, Nova Scotia, Canada

SWAMP THING™ & © 1993 DC COMICS

Erik Roman
Valdosta, GA Age: 26

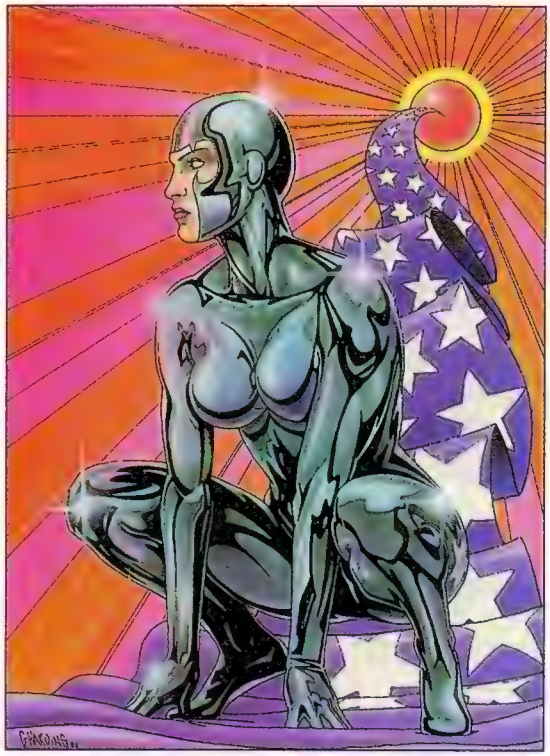


BATMAN™ & © 1993 DC COMICS.

Joseph Kuehner
Katy, TX

LOBO™ & © 1993 DC COMICS. SHE-HULK™ & © 1993 MARVEL ENTERTAINMENT GROUP.

Zak Jones
Fond-du-Lac, WI Age: 18



VOID™ & © 1993 JIM LEE.

Glenn Harding
Redding, CA Age: 32

MY KIND of HERO

CRACKSHOT

Created By Victor Moore; Kihei, HI

Secret Identity: Unknown
Current Occupation: Assassin/Espionage
Citizenship: Unknown
Legal Status: Wanted in ten countries for murder and theft
Marital Status: Unknown
Group Affiliation: Vengeance
Base of Operations: Worldwide
Age: Unknown
Height: 5' 9" **Weight:** 118 lbs.
Eye Color: Unknown **Hair Color:** Unknown
Physical Abilities: Above average athlete who practices intense regular exercise. She knows at least two forms of martial arts.
Weapons: She is adept in all firearms, bladed instruments, explosives and whips.
Origin: No one is quite sure how Crackshot came to be. However, she instilled fear in the law enforcement community for the death of Tough Guy, a super strong and invulnerable hero from Justice Ltd. (a U.S. government-sponsored team), by shooting him point blank in the mouth (his insides were not invulnerable).

A villain by the name of Mayhem contacted her and asked if she'd join his group, Vengeance. He promised protection from the law. She accepted and became his second-in-command.
Note: No one has ever heard Crackshot speak. However, it is not known if she is mute or not. She is also wanted by Interpol for the murder of twenty-three agents.

FOX FIRE

Created By Eric Treadway; Knoxville, TN

Alias: Whitney Dunne
Occupation: Police Detective
Marital Status: Single
Base of Operations: Houston, Texas
Height: 5' 8" **Weight:** 112 lbs.
Eye Color: (as Whitney) Black (as Fox Fire) Black
Hair Color: (as Whitney) Brown (as Fox Fire) Red
Origin: The Egyptian Gods did not die when the Christian faith spread across the globe. With a select group of their worshipers, they left for another dimension. They had created a paradise, but the day came when the offspring of the god Set, Kaos, decided to take it upon himself to conquer their "true" homeland. This action may have gone unnoticed for quite some time if not for the amazing eyesight of the last of the legendary Phoenixes. She, too, took liberty in following Kaos. Soon, she discovered that her powers and lifeforce were quickly waning, and that she needed a "host" in order to stay. She chose Whitney, who was about to die in a blazing inferno. It is her duty to stop Kaos from obtaining his goal—at all cost.
Powers: Fox Fire is able to project and manipulate mystic flames, has heightened agility, strength, endurance, and can fly at great speeds. It is unknown whether these are all of her powers.

SPIDER-MAN™ MARVEL ENTERTAINMENT GROUP

MARVEL
DC
VALIANT
IMAGE
DARK HORSE
TOPPS
COMIC IMAGES
ECLIPSE
SKYBOX

COMICS
COMICS
COMICS
COMICS
COMICS
CARDS
CARDS
CARDS
CARDS

ALL YOUR FAVORITE COMICS AND CARDS.

Open every day of the week...365 days a year!! Gold, Silver and Modern age back issues are always stocked in depth!! And every line of sport and non-sport card imaginable...from Ruth to Ryan! Plus–we also carry a full line of gaming accessories, posters, model kits and all other hobby supplies!! Now—2 stores: Westchester, NY and Greenwich, CT.

WESTCHESTER, NEW YORK
2614 Central Park Avenue, Yonkers, NY 10710
914-793-4630

GREENWICH, CONNECTICUT
43 Greenwich Avenue, Greenwich CT 06830
203-622-1171

THE DRAGON'S DEN

TOYING around • around • around • around

WITH BRIAN CUNNINGHAM

HAPPY HOLIDAYS!

Can you believe it's Christmas time already? Toy stores are stocking their shelves with new X-Force, X-Men and *Star Trek: The Next Generation* figures, waiting for all of us to hoard them all up. One might think that the figures will be presents for our friends and family, but they're not. Hey, man—they're for ourselves! (There's no sharing here!)

However, the "big thing" this year isn't technically a toy. It's a Sega Genesis and its respective games. It seems everybody in the world has one or wants one, and before you mistake this column with "At the Controls with Glenn Rubenstein," this holiday season reminds me of a Christmas story from my past.

VIOLATOR © TODD MCFARLANE

The year is 1981. Disco is officially dead, opening the door for techno-pop. *The Empire Strikes Back* figures are still going pretty strong. Wolverine isn't starring in every single Marvel comic. The most radical thing is the surge of home video games.

The most popular thing in 1981 was undoubtedly the Atari home video system. Most of the games available were used for this system. You could play *Space Invaders*, *Asteroids* and *Night Driver*. The graphics were a bit lacking, but the fun involved was anything but. There was also the budding Intellivision by Mattel Electronics, which was slowly gaining in popularity, due to its superior graphics and sound effects. To round out the video game market, there was the super-cool Coleco-vision, whose graphics and accessories (including a steering wheel set-up for a race car game) were even superior to Intellivision's! Every family, it seemed, had one of the three video game systems. Every one...except mine.

I didn't whine or complain, though. If I really wanted to play, I would go to my friend's house. After a while, I realized my friend was going to get real sick of seeing me if I didn't get a system of my own. So, I figured I could ask my parents, on a total lark, if I could have an Atari or Intellivision for Christmas. I can't remember the exact response, but let's just say it was close to "Yeah, *right*—!" So much for saving my friendship...

It was discouraging, but at least there were *Empire Strikes Back* figures and a Rodan (remember him?) toy to ask for. I knew right off the bat to expect a light Christmas, which was kinda depressing. In the back of my mind, though, I knew that at least I was fortunate enough to be getting anything at all, which was more than I could say for some of the other kids at school. I could live with what I'd get.

Christmas Day came and there was no Atari, Intellivision, or Coleco-vision underneath the tree, which was to be expected. Instead, there was an *Empire Strikes Back* Snowspeeder and Slave I, a Rodan toy, and a Tyco "Snake Track" race car set. They were all really cool and kinda made up for the missing video games. Except for Rodan—he broke after about an hour of playing time; his wings were attached with cheapo rubber bands! (How lame is that?)

The worst part of that Christmas was the fact that my father was working late on Christmas Day. He wasn't home when we opened our presents and it made things less complete. To make up for not being there, he promised he'd call later on during the day. When the phone rang, I picked it up. Merry Christmases were exchanged and I asked him when he would be home. "Soon," he replied. His voice was unusually happy. "So...how would you like to play some video games when I get home...?"

The Intellivision was hidden in his closet. Pretty slick, Dad. Pretty slick.

NEW LUCASFILM TOY DEAL

LucasFilm, it seems, has joined with Mattel to create and design new toys. LucasToys, as it will be known, will first tread the waters of

non-movie related properties, but only the future will decide whether the much-talked-about new Star Wars trilogy will be next. This maneuver will greatly boost Mattel's international popularity and profit margin.

BEAMING IN...

The first ten *Star Trek: The Next Generation* figures by Playmates should be out in full force by now. Included in this first wave are Picard, Riker, Data, Worf, La Forge, the Borg, a Romulan, a Ferengi, Gownon the Klingon, and Counselor Troi (who will be released last). I'll keep you posted on which ones are rarer than others when I'm certain of it. Also available will be a super-snazzy Enterprise (with blinking lights and sound effects), a Shuttle Craft, as well as life-size Phasers and Communicators! There is a rumor circulating that Playmates is also planning to make the original Star Trek characters in 1993. Just a rumor, though.

IMAGE TOYS???

This is a big, fat, and probably untrue rumor—so don't go nutso on me, here! The rumor is that supposedly Hasbro is trying to get the rights to make the Image characters. Is it true? I don't know, but it certainly sounds good!

There are big one-page ads floating around with a Judge Dredd shield on a black background. These Batman-ish ads are done by Surge Licensing, and no one seems to know what they are going to do with the character, but if they were smart, they'd do toys. I'll find what I can on this tidbit.

READER MAIL

First off, I'd like to apologize to Keith Westerfield, the winner of the Create Your Own Figure contest in #15. Somebody goofed spelling your name, Keith, but I'll correct it here and now or my name isn't Brain Cuninghamm!

Terry Hulet of Newport News, VA, commented on Melissa Farrington's letter in issue #12, saying her last paragraph "contained far more sexism than your column" in #9 and hoped that her criticism would not have me self-censoring myself. Thanks for backing me up, Terry. Yours was, surprisingly, the only letter to comment on Ms. Farrington's remarks, and I must confess that her letter took me by surprise. Not to toot my own horn, but her letter was the only piece of negativity I have received to date, and I was kinda hurt by it. I became a little gun-shy and it might have been noticeable the past few months. I apologize if I have let anyone down, and I promise to let loose with criticism and humor from now on. Your letter did pick me up, though, Terry.

I'd like to thank Carlisle Ferrence and Matt Bazinet for their drawing of the Beast. It's on my refrigerator. I'm serious, too!

To all of you asking, myself and Wizard do *not* sell toys, we just write about them. While I wish I had every toy to give, I just don't. Sorry.

Bill Meechan of Dover, OH, says he got Stryfe, Deadpool, Cable, and Fourarm in a 4-pack through Sears in mid-September. Thanks for the preview, Bill, and I, like everyone else, look forward to seeing them on the shelves.

BIG, HUGE APOLOGY DEPT.

Due to layout and spacing problems, the much anticipated price guide has been bumped to next issue. You can blame it on Stephen Shamus. Heck—I always do. It'll be well worth the wait, 'cause it'll have two words—Star Trek. Be there.

BEFORE I GO...

I'd just like to say that if you want your figure to get printed, try to be original with your design. Take notice that two of the three here aren't' your run-of-the-mill characters. I receive about 30 Carnage photos per month, and there's nothing wrong with that—they're all sensational! But if you really want to get yours printed, add a little more variety to your choices, that's all.

Happy holidays, everyone, and thanks for reading!

Animal Man, hailing from John Mooney of Memphis, TN, was made from a Toy Biz Riddler. Grant Morrison couldn't have done a better job, John!

This colorful Nightwing comes to us direct from Eric Desantis of So. San Francisco, CA

The "Figure Of The Month" nod goes to Spaaaaaace Ghooooost! Brian Jump of Fairfield, OH made him from a Silver Surfer (cape courtesy Dr. Fate). Congratulations Brian!

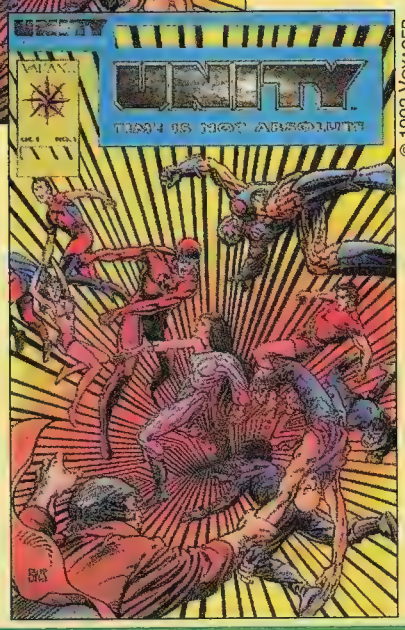
Animal Man & Nightwing © DC Comics. Space Ghost © Hanna Barbera Productions.

WIZARD Contest

Grand Prize:

A set of limited edition Gold and Platinum versions of *Unity* #1!

© 1992 VOYAGER.



© 1992 VOYAGER.

First Prizes (2):

A limited edition Gold *H.A.R.D.Corps* #1 or a limited edition Gold foil Shadowhawk trading card! *YOUR CHOICE*!

Second Prizes (4):

A complete set of the Skybox series II X-Men cards, or a copy of Valiant's *X-O Manowar* #1! *YOUR CHOICE*!

Third Prizes (8):

A complete set of the X-Cutioners Song crossover series or The Terminator collection video set (featuring both Terminator motion pictures)! *YOUR CHOICE*!

Congratulations

to the winners of July's Jim Lee contest:

Grand Prize:

Jeremiah Baumann (age 12) - Brentwood, NY

First Prize:

Ramon Ceguera (age 31) - San Bruno, CA
Joe Hines, Jr. (age 12) - Richmond, CA
Mike Tigue (age 13) - Lewes, DE

Second Prize:

James Burgett (age 18) - Sauk Villiage, IL
Bruce Cash (age 13) - Gulf Breeze, FL
Joseph A. Farina (age 42) - Sarina, Ontario, Canada
Howard Hamm (age 30) - Rockford, IL
Joey Allen Smith (age 15) - Greesboro, NC
Jason Strykowski (age 11) - Orinela, CA

Third Prize:

Allen Aboyme (age 11) - Silver Spring, MD
David Alexander (age 11) - New York, NY
James Antrim (age 14) - Omaha, NE
Adam Bodnar (age 12) - Brantford, Ontario, Canada
Corey Coinstantine (age 17) - Loch Sheldrake, NY
Greg Council (age 12) - Largo, FL
Blane Greer Jr. (age 10) - Orlando, FL
Robin Hatter (age 11) - Donaldson, PA
Steven T. Hern (age 22) - Dayton, OH
Keith Holschuh (age 29) - Coram, NY
Kevin Karp (age 12) - Murray Hill, NJ
Justin Kraus (age 12) - Dayton, OH
Lawrence Martinez (age 18) - Stone Park, IL
Dave Martinka (age 15) - Cranston, RI
Dan Seabrook (age 16) - Thunder Bay, Ontario, Canada

№17

1. Ex-Horseman:
2. The *Enterprise*'s registration:
3. Solo shot him in the first movie:
4. Steed & Mrs. Peel:
5. The King:
6. Metal Godzilla:
7. Creed:

Enter Now To Win!

Official 1993 WIZARD Contest #17

YES, enter me in the 1993 Wizard "Valiant" contest for a chance to win a set of the limited Gold and Platinum editions of *Unity* #1!

Name (please print clearly) Age

Phone #

Home Address

City State Zip

Store Name

Address

Entry Form

1st Prize Choice check one:
- ☐ *H.A.R.D.Corps* #1
- ☐ Shadowhawk card

2nd Prize Choice check one:
- ☐ X-Men Series II
- ☐ *X-O Manowar* #1

3rd Prize Choice check one:
- ☐ X-Cutioner's Song
- ☐ Terminator Movies

Valiant Code:

Wizard Clue: Kirk's least favorite probe (on steroids)...

Contest Rules

Answer the questions in the boxes supplied. In each answer you will find a circled letter. After you have completed all the questions, the circled letters from the answers, when unscrambled, will form the Contest Code Word. Write this word on the official entry form supplied below or a 3x5 index card.

No purchase necessary. Contest is open to anyone except employees of Wizard Press, their immediate families, and Erica Pierce.

Print your name, address, city, state, zip code, telephone number with area code, and the name of the store where you purchase your comics, and the Valiant Code on an "Official Entry Form" or a standard postcard. Enter as many times as you like. Mail each entry individually to "Valiant Code #16," P.O. Box 648, Nanuet, NY 10954-0648. No mechanical reproductions will be accepted. All entries become property of Wizard Press and none will be returned. All taxes (federal, state, and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prizes are offered. The prizes will be awarded in the name of the prize winners and are not transferable. Only one prize winner per household. Offer void where prohibited, regulated or restricted by law in a manner inconsistent with the purpose and rules hereof.

All entries must be postmarked by January 24, 1993 and received at contest headquarters by January 25, 1993. Wizard Press is not responsible for lost, late, misdirected or mutilated entries.

Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. The prize winners will be selected in a random drawing from all properly completed entry forms received at contest headquarters. The random drawing will be conducted on January 26, 1993 by Wizard Press. One (1) grand prize- One gold and one platinum edition *Unity* #1 . Two (2) first prizes- a gold edition *H.A.R.D.Corps* #1 or gold Wizard Shadowhawk trading card (winner's choice). Four (4) second prizes- a set of of the X-Men Series II trading cards or a copy of *X-O Manowar* #1 (winner's choice). Eight (8) third prizes- a set of Marvel's X-Cutioner's Song crossover series or "The Terminator Collection" (winner's choice).

For a list of winners, which will be available after March 1, 1993, send a stamped, self-addressed envelope to "Valiant #17 Winners," P.O. Box 648, Nanuet, NY 10954-0648.

SEND TO:
VALIANT CODE #17
P.O. BOX 648
NANUET, NY 10954-0648

COMIC BOOK INTELLIGENCE QUOTIENT

CBIQ

Every month in Wizard we throw the hardest questions your way, and only a select few have what it takes to score a perfect 30 points. Think you can? Give it a shot. This month we're grading you alongside obnoxious odors, so the higher you score, the more you stink. Answers on p 179.

How well do you fare?

score	rank
0-5	Fat sweaty guys in August
6-13	One cheek sneak
14-25	Post chili dog belch
26-29	Hulk Hogan's armpit extravaganza
30	Sewer line back up casserole

1) Which is the proper spelling of Moon Knight's secret identity?
a) Mark Spector
b) Mark Spektor
c) Marc Spector
d) Marc Spektor

2) How did Absorbing Man receive his power?
a) He's a mutant (who isn't these days?).
b) It comes from his mystical ties to the Earth.
c) He was caught in a nuclear explosion.
d) The Norse god Loki gave them to him.

3) Who turned the Silver Surfer against Galactus when they first came to Earth?
a) Alicia Masters
b) Jamie Madrox
c) Susan Stark
d) Stephanie Seams

4) What was the name of the Marine that totally lost it in Aliens?
a) Spunkmyer
b) Vasquez
c) Nice
d) Hudson

5) What makes Darth Vader breathe so funny?
a) He can't blow or wipe his nose in that get up, so he's drowning in his own phlegm (that's so gross...).
b) He's always calling those naughty 1-900 numbers and he gets all steamy in there.
c) The friggen' suit weighs a ton!
d) Absolutely, positively none of the above.

6) At one point in his career, Ren (of Ren & Stimpy) suffered from:
a) Space madness
b) Magic rash itch
c) Hieney halitosis
d) Fingernail fungus

7) Which of the following characters doesn't have his first initial as a belt buckle?
a) Apocalypse
b) Magnus
c) Nomad
d) Namor

8) Which of the following characters did not have a live-action television special made?
a) She-Hulk
b) Power Pack
c) Spider-Man
d) Dr. Strange

9) Which part of the Grey Gargoyle's body has the ability to transform objects into stone?
a) His... (nah, it'd never get past the censors...)
b) Left hand
c) Right hand
d) Both hands

10) Which of the following characters is undead?
a) Deadface
b) The Grim Reaper
c) Undertaker
d) Soulcutter

11) Who was responsible for the death of Aunt May's boyfriend, Nathan?
a) The Vulture
b) The burglar
c) Hobgoblin
d) The Shocker

12) What alien race is related to Vulcans?
a) Klingons
b) Kelvans
c) Andorians
d) Romulans

13) Which of the following characters was never a member of the Fantastic Four?
a) Luke Cage
b) Crystal
c) Medusa
d) Sandman

14) What was the name of the future soldier that fought the Terminator in the first movie?
a) Lt. Hicks
b) Kyle Reese
c) Kyle Richmond
d) Lt. Uhura

15) Freedom Force was once known as the evil super villain team:
a) The Brotherhood of Evil Mutants
b) The Masters of Evil
c) The Alliance of Evil
d) The Electrical Mayhem

16) Tekla is a character from what Valiant title?
a) Magnus: Robot Fighter
b) Shadowman
c) Eternal Warrior
d) Rai

17) What has Lobo never been during his lifetime?
a) A woman
b) A squirrel
c) A dastardly bastich
d) A pillar of the community

18) With Superman dead, who will defend Metropolis?
a) Krypto the Super-Dog
b) Superman Red
c) Superman Blue
d) Supergirl

19) What character is the child of Dazzler and Longshot?
a) Scatter Shot
b) Shatterstar
c) Battle Star
d) Shatter Shot

20) Who will be taking on Savage Dragon in an Image one-shot this month?
a) Megamomb Man
b) Megaton Man
c) Neutron Man
d) Nobody—the book will probably ship next month, or the month after.

21) Name three of Sandman's (Morpheus's) siblings.
a) Beach Boy, Surf Guy, and Dirt Dude
b) Destruction, Doomsday, and Dilapidation
c) Death, Desire, and Delirium
d) Winkin', Blinkin', and Nod

22) Who is Gilad Annipadda?
a) The Eternal Warrior
b) Coach of the Brazilian National soccer team
c) Spider-Man 2099
d) Aquaman

23) Who has Batman not had some type of involvement with?
a) Vicki Vale
b) Selina Kyle
c) Tim Burton
d) None of the above

24) Who was the original Green Goblin?
a) Ozzy Osborn
b) Harry Osborn
c) Norman Osborn
d) Ned Leeds

25) Cable used to lead what mercenary squad?
a) Six-Pack
b) Snack Pack
c) Wild Pack
d) A & C

26) Name the team Harada has sent to battle the Harbinger kids.
a) The Skull Crackers
b) The Egg Breakers
c) The Egg Crackers
d) The Ritz Crackers

27) In the old Superman TV series, what did Perry White hate Jimmy Olsen calling him?
a) Chief
b) Kemosabe
c) Imbecile
d) Bozo

28) Who is the Flash?
a) Jay Garrick
b) Barry Allen
c) Wally West
d) All of the above

29) What do Fred Flintsone, Longshot, and the little Hamburger Helper Guy have in common?
a) They're all fictional characters
b) They all have only four fingers
c) They were all more popular in the past
d) All of the above

30) Which bald babe had the hots for Quasar?
a) Sinead O'Connor
b) Moon Dragon
c) Sigourney Weaver
d) Persis Khambatta

☆

THE WIZARD OF CARDS

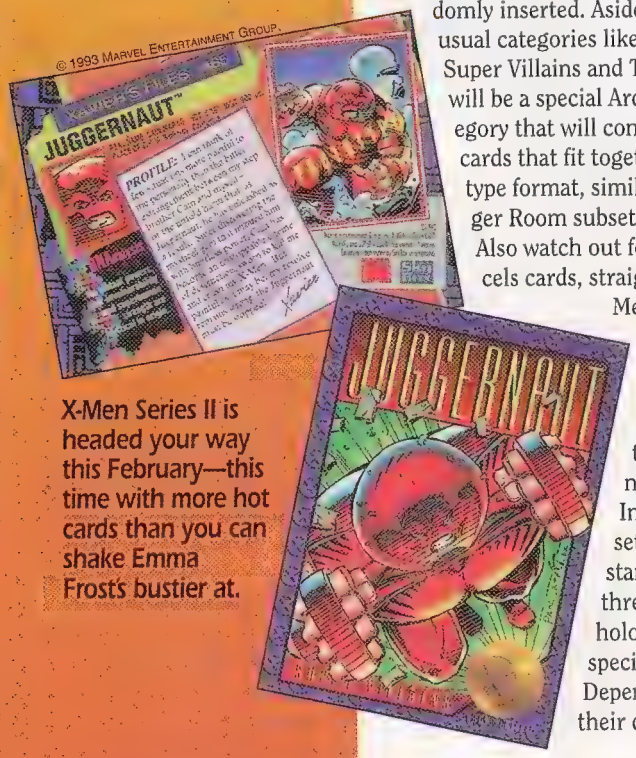
BY STEPHEN SHAMUS

Straight from Down Under, the Australian Batman Returns card set—now available in the U.S.

Hello again. This month we've expanded our price guide section to include the limited SkyBox Tin Sets and the unopened boxes to Marvel Series I, II, III, the DC Cosmic Cards, and the X-Men cards. If you want anything added or covered in these pages, let me know. On to the news...

There will be a special DC promo card in issue #75 of *Superman*, the issue where the big guy bites it. This book has been the talk of the town, and it'll be interesting to see what that promo card fetches. The Bloodshot chromium promo card given away by Valiant to retail stores and that were randomly inserted in *Wizard* #15 are currently selling between $40-$100, depending on where you go.

Skybox has announced that due to the staggering success of the X-Men trading card series released last year, a follow up series titled X-Men II will be available in mid to late February, 1993. Each card showcases all-original artwork by the top X-Artists with an Xavier file entry on the back, as well as a D.N.A. sample chart. To get comic fans even more excited (annoyed?), there will be a multitude of specialty cards randomly inserted. Aside from the usual categories like Super Heroes, Super Villains and Teams, there will be a special Arch Enemies category that will consist of nine cards that fit together in a puzzle type format, similar to the Danger Room subset from Series I. Also watch out for animation cels cards, straight from the X-Men animated cartoon. So where's the frosting on this cake? I thought you'd never ask. Included in this set are nine foil stamped cards, three full color holograms, and one special 3-D card. Depending on how their distributed in the boxes, this will either be very cool or very frustrating.



X-Men Series II is headed your way this February—this time with more hot cards than you can shake Emma Frost's bustier at.

Other comic card news comes to us from Down Under. There was a Batman Returns set produced exclusively for Australia, but which has now become available in the states. Comic Images has obtained a number of these and will offer them for sale here in the U.S. The complete set consists of 150 cards, 20 stickers, and three "Gotham City Dollars." There are, of course, "chase" cards, which are foil stamped. The cards differ from the Topps cards, in that the Australian ones have gray borders with red, black and white lines around the photographs.

The only other set of interest this month comes from Topps. Topps is releasing an 88-card set and 11 stickers of the hit TV show, *In Living Color*. It will have the first ever cards of Homey the Clown, Men on Film, and the great superheroes Handyman and the Tiny Avenger.

Since there are no other sets due out, it gives us a chance to look at the market. The insert cards are hot, but the companies may be getting a little out of hand now. In the Elvis collection, not only are there three different series, but there are 12 "chase" cards in each one. With approximately one of these cards in each box, a collector would have to buy a minimum of 36 boxes to get the complete set, hoping he doesn't get any doubles along the way. Talk about milking the public...

Last but certainly not least, there are some more adult cards on the way. The first set, entitled Heartbreakers, is done in good taste. There is a male version and a female version. The women's bikini cards show beautiful women in tiny swimsuits, while the Heartbreaker hunks are just featured in various poses. The twist to this set is that a supplement to the set will be added every single month. It is an ongoing set of America's Heartbreakers.

The second set, not in good taste, is the Clubhouse Diamonds trading cards, a 100 card set featuring nude dancers from America's top adult entertainment clubs. When will this trash end? I guess when people stop buying it. That's it for this month, see you in 30.

Trading cards in the price guide that are colored red (like so) have risen in price since last month's listing, and trading cards that are colored blue (like so) have dropped in price since last month's listing.

COMIC

AVENGERS ANNUAL #10

ARTIST: Michael Golden
WRITER: Chris Claremont
PUBLISHER: Marvel
RELEASE DATE: 1981

© 1993 MARVEL.

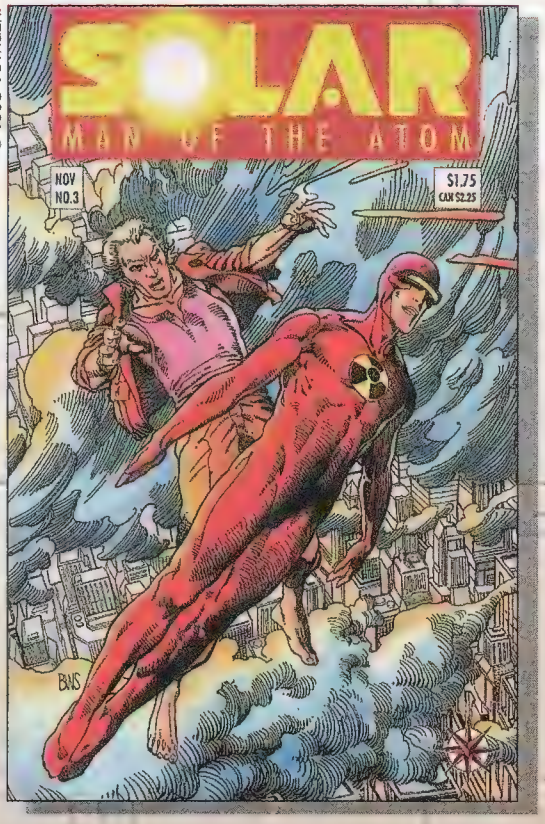
"She's not too skinny, not too fat; used to be an evil mutant and we liked her like that." Actually, back when she was an evil mutant, Marvel used to draw Rogue like a 40-year-old housewife. Less than exciting (Ten bucks says that after this issue of *Wizard* hits the shelves we're going to get a truckload of mail from 40-year-old housewives/mothers who want to let us know that life starts at 40. Whatever.). Not until she became part of the overpopulated X-Hombres did she become the hottest thing since gamma-irradiated-blood-transfused lawyers. At first Rogue was a minor character at best, but slowly and surely she became a more popular villain and eventually gained enough of a fan following that she was inducted into the X-Men. So what issue of what X-Title did this hot little number make her debut, and more importantly, is her hair brown with a white streak or white with a lot of brown? Well, I don't think I can answer the hair question without raising a couple of eyebrows, but as for her first appearance, it wasn't in any mutie book, it was in the pages of the Mighty (well,...Mighty in those days anyway) *Avengers*! Check out *Avengers Annual* #10 for not only the first appearance of our favorite Pepe LePew lookalike, but for an awesome slugfest between the A-boys and the evil Brotherhood, as well as a guest appearance (it's brief but it's there) by those wacky X-Guys. If that's not enough to sell you on this book, it's also the last appearance of Ms. Marvel. For those of you who don't know, Rogue's mutant power is to absorb other mutant powers, and she stole the flight and strength from Ms. Marvel (not to mention all her memories and attached emotions as well).

A R D

WATCH

SOLAR #3

ARTIST: D. David Perlin
WRITER: Jim Shooter
PUBLISHER : Valiant
RELEASE DATE: Nov. 1991



© 1993 Voyager.

A Valiant book that has the potential for becoming a super-hot back issue? Wonder of wonders. So what makes this little humdinger so important? First a little history lesson. If you've been watching the values of the first appearances of the big Marvel and DC villains (Sabertooth, Eclipso and Thanos being prime examples), then you'll understand what's so hot about this book. For the longest time, comic fans ran around collecting the first appearances of their favorite heroes like chickens with their heads cut off. Not that that's a bad thing, it's just that they forgot one very important thing about comicbook superheroes—they're only as cool as the villains they fight. Where would Batman be without the Joker, Spider-Man without Venom, Gareb Shamus without The Borg? So what is all this nonsense leading up to? Why, *Solar* #3 is the first appearance of Valiant's answer to Doc Doom, Toyo Harada! I know it's not the most intimidating of names, but this guy is one big-time scum monkey. Not only is he a pain in Harbinger's and H.A.R.D.Corps' collective butts, his presence is felt everywhere in the Valiant universe as well. The Eternal Warrior, Bloodshot, heck, no one is safe from the scummy clutches of Harada. If you still don't think he's such a skunk (hmm...second skunk reference), check out what he's responsible for in the now-infamous *Rai* #0. Aside from popping X-O's head like a zit sometime in the future, the mighty Harada (sounds like a pro wrestler, don't he?) does a pretty good job taking over the entire planet somewhere down the line as well. With the excitement (and price hikes) that are currently being felt over in *Shadowman* #8 because of the first appearance of Master Darque, it stands to reason that this, the first appearance of a much more important character, should also go bonkers. We won't even mention that *Solar* #3 is from the old days when the Valiant print runs were itty. 'Nuff said.

One of the few downsides to the holiday season in the past (besides having to visit your relatives) has been the lack of new product from comic publishers. Usually, the comic-buying public has to content themselves with TPB reprint collections and such during The Season. This year presents no exception to that venerable holiday tradition (good boys n' girls will be getting the likes of *Weapon X* hard covers and *Batman vs. Predator* TPBs in their stockings), but we'll also be seeing some interesting new projects coming our way in December.

The first book on our Christmas list this year is *Spawn* #8. Up until now, Image had been a publisher built mainly upon the talent of a few new artists. With addition of Alan Moore on *Spawn* #8, Image has one of the best writers in the business. How many times have you re-read your *Watchmen* TPB, wishing Moore would someday find something else to say about super-heroes? Finally, that day is here. *Spawn* #8, Image tells the origin of Spawn's costume and Spawn's descent into hell. We also get to see the death of Spawn for the first time. As if that wasn't enough, Frank Miller will be contributing a pull-out poster to this issue. Todd seems determined to silence the critics who say *Spawn* is all beauty and no brains. Major talents such as Dave Sim, Neil Gaiman, and Frank Miller are scheduled to script future issues. The combination of the three biggest M's in comics on one book gives the issue something for everyone. All of the people who have been holding out on Image will be jumping on the bandwagon, and why not? Following the escapades of Image is better than watching *All My Children*. Who will say what about who next? Who will "cross over to the other side" next? Stay tuned.

Next on our list is *Incredible Hulk: Future Imperfect*. Peter David is a writer who has been very lucky (or skillful, as the case may be) in getting excellent artists to work with him, and this mini-series is no exception, as he is teamed with one of the best craftsmen in the business, George Perez. The story is, in the usual David fashion, not just your average slugfest. The modern day Hulk gets pulled into the future to battle the Hulk of the future called Maestro. The future is radically different than the one that we have seen in the 2099 titles. Two nuclear wars have destroyed almost everything except the Hulk. He survives, but the radiation has made him an amoral, but still genius, Bruce Banner. Peter David is one of the few writers in super-hero comics who can generate sales on the strength of his name. His work on *Incredible Hulk* has earned him a loyal group of readers over the past several years, and his recent success on *Spider-Man 2099* has garnered him even greater attention. This is a two issue prestige format series at $5.95 a book, but don't let the price scare you off. It is sure to be one of the best Hulk stories since Stan and Jack did *Fantastic Four* #12!

Nexus: Alien Justice is the three issue new Nexus title coming from Dark Horse. It features the original *Nexus* team of Mike Baron and Steve "The Dude" Rude. Nexus has been around in various incarnations for several years. It features a great character in Nexus and a good supporting cast, and has developed a small but devoted following. It's the kind of book that could go largely unnoticed for years and then one day you'll hear they're making a *Nexus* movie or something and you'll wish you'd picked it up, kind of like what happened with The Rocketeer. This particular mini-series revolves around Nexus and Dave returning to Thune only to find it in ruins. What or who caused this becomes the quest of the next few issues. Nexus' blend of adventure and science fiction in a super-hero package should appeal to people who read Magnus, Doc Solar, and the rest of the Valiants. It also has that pulp-ish quality that allows some books to cross over into a mainstream audience. With creators like Baron & Rude on the job, it's just a matter of time before Nexus gets the audience it deserves.

Honorable mention department: Just in time for the holidays, and in the time-honored tradition of the *Cable* mini-series, Marvel gives a mega-popular character his own mini-series: Venom. This six issue series focuses on that lovable symbiote who replaced the Green Goblin as the dean of Spider-Man villains. After *Amazing Spider-Man* #361-363, Venom becomes a pseudo-hero, and we get to see how he takes to his new role... but don't think that Venom will wimp out! We are certain to see plenty of the carnage that we've come to expect from the infamous Mr. Back-In-Black. The cover price is $2.95 and the book features a Holo-grafix cover similar to *Hulk* #400.

WILLIAM CHRISTENSEN
MARK SIEFERT

KINGPIN COMICS

HERALDING THE NEW AGE
OF
CLASSIC COMICS !

RE-ORDERS BACK ISSUES
ADVANCE ORDERS
CALL US FOR **FREE** CATALOGUE !

(602)921-7670

HOMEWORK
ASSIGNMENT TONITE
READ

WIZARD

• STAY IN SCHOOL •

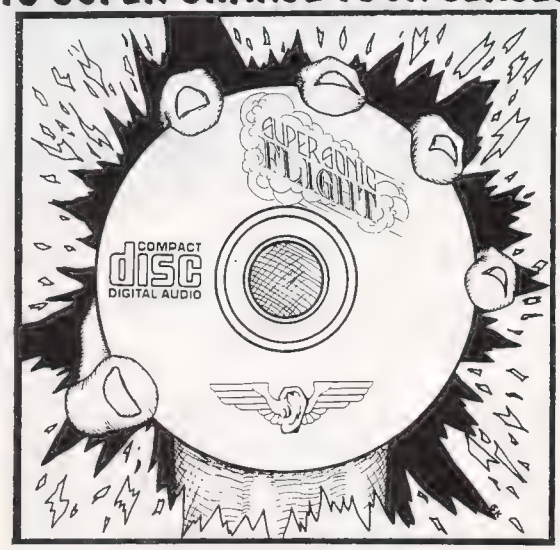
W I Z A R D M A G A Z I N E

The voice of the comic book industry: fans, collectors, artists, writers, publishers, distributors and store owners turn to Wizard for the inside track!

ADD THE DIMENSION OF SOUND TO YOUR VISIONS!

TURN YOUR ROOM INTO A THEATER!

WITH
A SOUNDTRACK QUALITY CD
TO SUPER CHARGE YOUR SENSES!



SUPERSONIC FLIGHT

OFFERS MORE
THAN AN HOUR OF POWER-FILLED
MUSIC DESIGNED TO ENHANCE
YOUR FAVORITE HEROICS.

GREAT FOR FANTASY GAMING, TOO!

TO ORDER: SEND JUST $13.95
PER CD TO TODAY'S EARFORCE
1650 BROADWAY SUITE 701
NEW YORK, NEW YORK 10019

RETAIL INQUIRIES INVITED!

PRICE INCLUDES SHIPPING & HANDLING
NY RESIDENTS PLEASE ADD $1.00
FOR TAX. WE'LL PAY THE EXTRA.
ALLOW 4 TO 6 WEEKS FOR DELIVERY
FULL REFUND IF NOT SATISFIED.

EARFORCE

PICKS
FROM THE WIZARD'S HAT

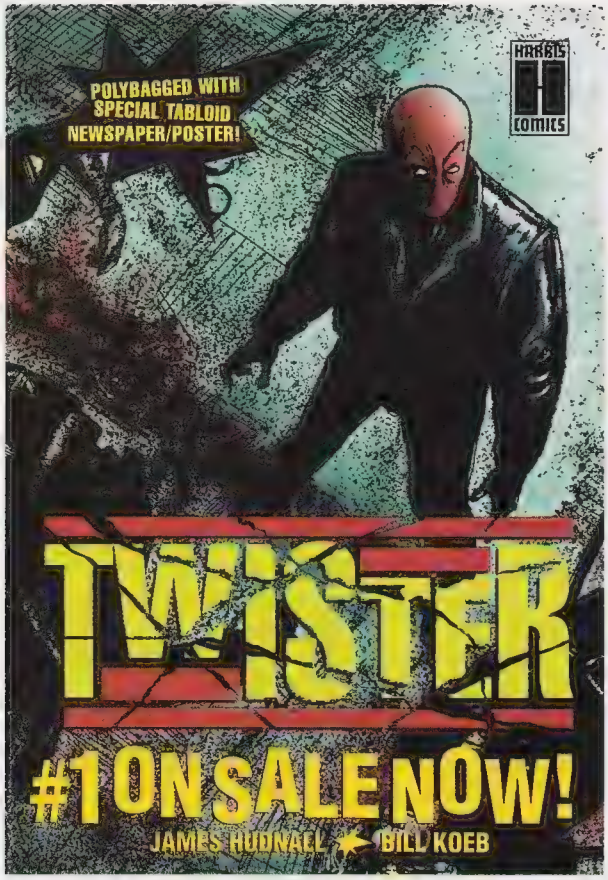
Here's a listing of the hottest books shipping in December!

Venom #1

Artist: Mark Bagley
Writer: David Michelinie
Release Date: Dec. 29th
Cover Price: $2.95

Ohboy, ohboy, ohboy! How cool is this! We comic sickos have been (pardon the expression) drooling over the prospects of a potential Venom series and now we get our wish! December heralds the first issue of the sick...oops, I meant *six* issue *Venom* mini-series! Yay! Written by Venom co-creator David Michelinie and penciled by fave Spidey artist Mark Bagley, Marvel's wrapping up '92 with perhaps the hottest issue of the year and ushering in '93 with this slam-bang series. Spidey himself guest-stars in the first issue, trying to track down Venom wherever he may be hiding (or not hiding). It turns out that the saliva-enhanced villain is now hanging his hat, so to speak, in lovely San Francisco. In the mini-series we'll get a look at Venom's hang-out, as well as get introduced to a whole gaggle of individuals wanting to get at Venom. Will Spidey succeed in tracking down the slobbering one, or will one of his new enemies take him out first? Or, more than likely, will we get to hear Eddie Brock sing "I ate your heart (and brain) in San Francisco"? As an added goodie, we get a special holo-grafix cover with our parasitic fun-fest. Venom now becomes the latest villain (although we comic nuts love him) to get his own series, but we here at "Picks" think he'd beat the crap out of Eclipso! So let's all drool our way down to the comic shop and pick up a copy of *Venom* #1. Family fun for one and all!

Venom ™ & © 1993 Marvel Entertainment Group.



There's Only One Hero Big Enough To Have His Own Card Line.

It took 100 cards, plus five special hologram cards and bonus cards autographed by Jim Davis, but our new Garfield Collector Cards cover all nine of the feisty feline's lives.

SkyBox INTERNATIONAL™

Produced and distributed by SkyBox International.

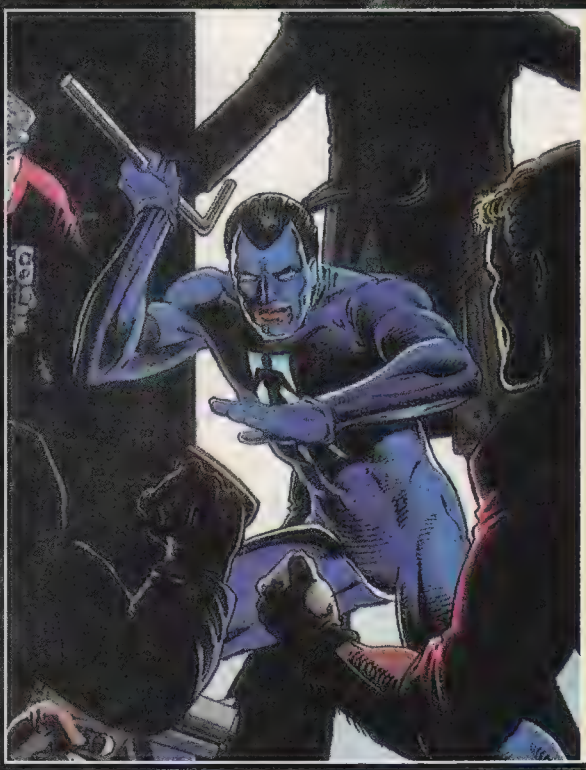
©1978 United Feature Syndicate, Inc.

Cool Stuff
345 E. Industrial Blvd.
Pueblo West, CO 81007
FAX: (719) 547-3066

Huge Discounts
International Orders Welcome
No Minimum Order
Giveaways
No "Drawing" Accounts
Low Shipping Costs
Credit Cards Welcome
Fast Service
No Limit On New Releases
Free Catalog

Cool Products,
Cool People,
COOL STUFF!

Shadowman #11



Artist: Bob Hall
Writer: Bob Hall
Release Date: Dec.
Cover Price: $2.50

Veteran creative guy Bob Hall steps in on this issue, handling both story and art chores, and promises to turn up the heat on this intriguing title big time! Master Darque has begun to spin his evil throughout the Valiant universe, in the pages of both *Shadowman* and *Eternal Warrior*. Those of us who read the compelling pages of *Eternal Warrior* #6 have seen the horror this man is capable of. It seems that his quest to spread his realm of demonic destruction knows no boundaries. Darque, knowing that he indeed does possess some form of power, seeks to know more about its origin, and is trying to augment it. Originally a voodoo practitioner, he'll be a frequent (yet unwanted, of course) visitor to one of the higher grounds of voodoo, our hero Shadowman's New Orleans. Since returning from Unity with the knowledge that he is destined to die in September of 1999, Shadowman has been fighting evil with a renewed vigor that borders at times on insanity. So it's safe to say that Master Darque will be in for a real battle. Also keep an eye out in this issue for Shadowman's newer, streetwise outfit.

Punisher 2099 #1

Artist: Tom Morgan
Writer: Mills
Release Date: December 22nd
Cover Price: $1.75

Marvel serves us up another tasty "2099" treat in December, unleashing this very promising Punisher offering for our reading enjoyment. In the corporate-dominated 2099, murders and crimes are the norm as the "little people" have little societal function. Unfortunately for those folks living in 2099 U.S.A., Frank Castle, the original Punisher, is long gone and there's no one around to take "good care" of the criminal element. Enter our potential hero, Jake Gallows. Our boy Jake happens upon the legendary "Punisher War Journal" left behind by Frank Castle. It seems Mr. Gallows has a bit of vigilante blood running through his veins, and like Mr. Castle, has some thoughts of revenge for past wrongdoing on his mind. With that in mind, Jake decides to interpret Castle's memoirs and forge on with his philosophies. Henceforth, The Punisher is reborn. *Punisher 2099* is the final title of Marvel's new future universe, and a fitting one to end with. With Tom Morgan and Jim Palmiotti turning in some extremely impressive artwork, fans should be pleased with this book. Almost forgot, *Punisher 2099* #1 also sports a nifty foil stamped cover!

Shadowman ™ & © 1993 Voyager Communications, Inc.
Punisher 2099 ™ & © 1993 Marvel Entertainment Group

Spawn #8

Artist: Todd McFarlane
Writer: Alan Moore
Release Date: December
Cover Price: $1.95

Image

This series just seems to get better and hotter each month, doesn't it? Not at all content resting on his laurels (or royalty checks—big ones, too, I'd imagine), Todd has enlisted the services of a host of "Critic's Favorites" writers to script upcoming *Spawn* issues. *Spawn* #8 kicks off the run, starting with Alan Moore. Moore takes Spawn on a jaunt through Hell in this issue, and many interesting details about Hell and life and death itself come to light. As if adding the illustrious Mr. Moore wasn't enough, Todd has enlisted the awesome penciling talents of industry demi-god Frank Miller to draw a full-color pull-out Spawn poster. Also keep an eye out for future writing assignments (issues 9, 10 & 11) by Neil Gaiman, Dave Sim and, tentatively, Frank Miller. Whew! What a lineup! Hopefully this turn of events will not only benefit us comic fans, as we're the beneficiaries of these great talents coming together, it will also get the Image detractors to stick their heads into a copy of *Spawn* and realize (like a great many of us already) that it's a tremendous comic tour-de-force, and that *Spawn* is definitely here to stay.

Archer & Armstrong / Eternal Warrior #8

Artist: Barry Windsor-Smith
Writer: Barry Windsor-Smith
Release Date: December
Cover Price: $4.50

Like a certain breath freshening product, *Archer & Armstrong/Eternal Warrior* #8 is two—klik—two—klik—two comics in one! Yep, the only way to keep your Eternal collection going is to buy this 48-page big guy. Ditto for your Archer collection. The basic premise behind this tale involves Archer reading the story of the Three Musketeers. While reading the Dumas book, he remarks about a certain happy episode in the book, when Armstrong, drunk as usual, butts in, "It wasn't like that at all, kiddo... Gilad 'n I were there. Dumas changed everything around from there!" Armstrong then tells Archer the real deal, and while he's telling the story we readers get to see what's going on in Archer's fertile imagination. We see Archer as Dartagnan, Aram (Armstrong) as Porthos, Gilad (Eternal Warrior) as Athos, and of course Aramis. What follows is an exciting tale of fun, love, death, fighting, drinking, betrayal—this baby covers pretty much everything. While it may be a break in the serious tone of the last two issues of *Eternal Warrior*, check it out anyway. It's sure to be 48 pages of spellbinding fun!

Spawn ™ & © 1993 Todd McFarlane. Archer & Armstrong ™ & © 1993 Voyager Communications, Inc.

MORE PICKS

Action Comics #686
DC COMICS: Funeral for a Friend #6- Supergirl opens Superman's tomb to discover it empty! Was his body stolen...or what? **$1.25**

Adventures of Superman #499
DC COMICS: Funeral for a Friend #5- Lex Luthor becomes paranoid—did Superman fake his death? **$1.25**

Amazing Spider-Man #374
MARVEL: When Venom discovers that Peter Parkers parents are alive, he drops in to visit them to share all the love he has in his cold, dead heart. **$1.25**

Batman: Seduction of the Gun #1
DC COMICS: Batman and Robin go undercover to stop the flow of guns to Gotham's youths. **$2.50**

Bloodshot #2
VALIANT: After killing two Project: Rising Spirit assassins, Bloodshot returns to New York City to search for his lost past... **$2.50**

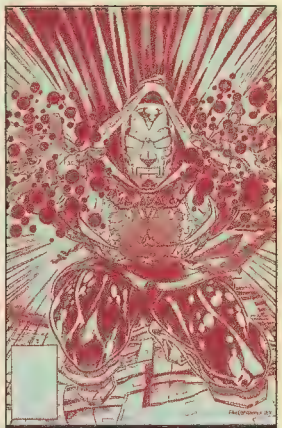
Death's Head II #3
MARVEL: Raptor, a powerful new villain, is introduced while the original creator of Sapphire Lotus wants her property back. **$1.75**

Deathstroke The Terminator #19
DC COMICS: The confrontation between Deathstroke and the new Speedy ends in the nuclear destruction of Qurac! Millions die, but who pulled the trigger? **$1.75**

Doom 2099 #2
MARVEL: Rook Seven and Dr. Doom struggle for control of the highly volatile element known as Tritonium in this climactic battle! **$1.25**

Dr. Strange #50
MARVEL: Strange, Ghost Rider, the Silver Surfer, and the Hulk take on Dormammu in this prelude to the Secret Defenders series. **$2.95**

Deathstroke the Terminator #19


Doom 2099 #2

Amazing Spider-Man #374

Death's Head II #3

Excalibur #62
MARVEL: Phoenix confronts Galactus at the far reaches of the Universe in what may be the most climactic battle the Marvel Universe has ever seen! **$1.75**

Ghost Rider #34
MARVEL: Deathwatch's ninja, the one Ghost Rider killed rises from the grave with deadly new powers! **$1.75**

Harbinger #15
VALIANT: Harada's master plan to defeat the renegade Harbinger kids involves Sting being betrayed by his friends. Can it happen? **$2.50**

The H.A.R.D. Corps #4
VALIANT: The action heats up this issue, after last issue's quiet tour of the Corps' headquarters. **$2.25**

Incredible Hulk #402
MARVEL: The Hulk takes command of the Pantheon just in time to lead them into battle with the Juggernaut! **$1.25**

Iron Man #289
MARVEL: In an all-out battle, Rhodes takes on the Living Laser and then quits as Tony Stark returns from the dead! **$1.25**

Justice League America #71
DC COMICS: With Blue Beetle comatose, Booster Gold powerless, and Superman dead, this may be the end of the League. **$1.25**

Justice League Europe #47
DC COMICS: Sonar make his move to take over Russia and Rocket Reds begin their assault upon the JLE! **$1.25**

Legends of the Dark Knight #42
DC COMICS: A university regent leaps to his death before Batman's eyes. How does Poison Ivy fit in to this tragic scene? **$1.75**

MORE PICKS

L.O.D.K. #42

The Mask Returns #4

L.E.G.I.O.N. '93 #49
DC COMICS: Ig'nea kidnaps Vril Dox's son and threatens to kill him unless Dox surrenders. Also, a core L.E.G.I.O.N. member dies! **$1.75**

Magnus: Robot Fighter #22
VALIANT: With NorthAm being devastated, the citizens ask "Where's Magnus?" Unfortunately, he's a prisoner of the Malevolents! **$2.25**

The Mask Returns #4
DARK HORSE: No one is safe as the most powerful Mask of all faces the horrible, deadly, dreadful villainy of... Walter? **$2.50**

Morbius #6
MARVEL: It's Morbius the living vampire vs. Basilisk the demonic dragon in this all-out fight to the..uh..undeath! **$1.75**

New Titans #95
DC COMICS: Red Star undergoes a shocking transformation that forever changes his powers and gives him an all new look. **$1.75**

New Warriors #32
MARVEL: The Warriors journey to the Dark Dimension on an adventure with Spidey, Archangel, Dr. Strange, Silhouette, Cloak & Dagger, Darkstar, Vanisher and the Shroud! **$1.25**

Next Men #10
DARK HORSE: The Next Men spend a Siberian Christmas in battle with their Soviet counterparts as Danny heads south to visit mom. **$2.50**

Nexus: Alien Justice #1
DARK HORSE: Nexus and Dave return to Dave's homeworld of Thune just in time to witness the signs of the coming of a planet-devouring creature out of Thune legend. **$3.95**

Pitt #2
IMAGE: In this tie-in to the Pitt preview story in Youngblood #4, Pitt fights for his own survival! **$1.95**

Punisher War Journal #51
MARVEL: The Punisher takes on a former friend—an ex-cop who blames Frank for his family's death. **$1.75**

Ren & Stimpy #4
MARVEL: Ren becomes the dictator of a South American county and our buds learn the true meaning of Christmas—greed! **$1.75**

Robin III: Cry of the Huntress #4
DC COMICS: Robin learns the Huntress' identity as his father sends him to boarding school in Metropolis. **$2.50**

Robocop: Prime Suspect #3
DARK HORSE: Robocop can't defend himself against the charges of Insane Izzy's murder because he's too busy fighting off the ZED-309! **$2.50**

Sandman #46
DC COMICS: Dream and Delirium go to the Land of the Pharaohs to question the Sphinx about their missing sibling, Destruction. **$1.75**

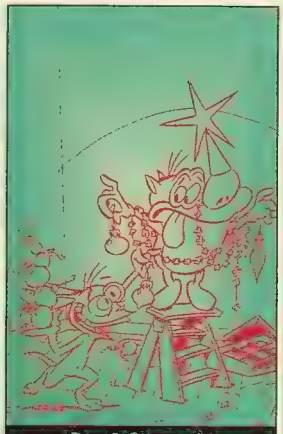
Shadow of the Bat #9
DC COMICS: The Misfits hold Commissioner Gordon, Mayor Krol, and Bruce Wayne hostage. Even if the ransom is paid, will they be released alive? **$1.75**

Silver Surfer #77
MARVEL: The Surfer and Jack of Hearts search for the battlesuit Jack needs to stay alive as Nebula tries to free her pirate crew. **$1.25**

Solar, Man of the Atom #19
VALIANT: Solar battles alone in a virtual reality universe inside of a video game! **$2.25**

Spectacular Spider-Man #197
MARVEL: The original X-Men—Cyclops, Iceman, Beast and Archangel—team up with Spidey to take on Professor Power. **$1.25**

New Titans #95


Ren & Stimpy #4

MORE PICKS

SPIDER-MAN #31
MARVEL: Dr. Hope creates a powerful, deadly creature that may crush our hero once and for all. **$1.75**

SPIRITS OF VENGEANCE #7
MARVEL: Clara's been having horrid premonitions of doom, and as the dark forces surround the carnival, it looks like they're about to come true! **$1.75**

SUPERMAN #76
DC COMICS: Funeral for a Friend #4- Superman is laid to rest while Lois Lane finally breaks down over the death of her fiancé. **$1.25**

SUPERMAN: THE MAN OF STEEL #20
DC COMICS: Funeral for a Friend #3- Who shows up for the funeral for the late Man of Steel. **$1.25**

SUPREME #4
IMAGE: Khrome, the destroyer of worlds, arrives on Earth to settle his debts with Supreme, but he's not here! Guess it's Khrome vs. Heavy Mettle! **$1.95**

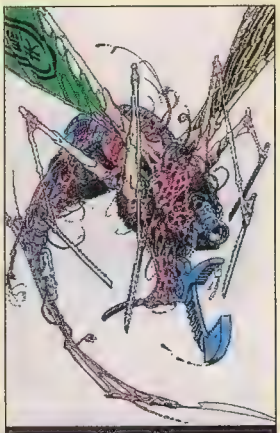
UNCANNY X-MEN #297
MARVEL: The X-Men mend their wounds from the X-Cutioner's song as Professor Xavier takes a last walk around the X-Mansion. **$1.25**

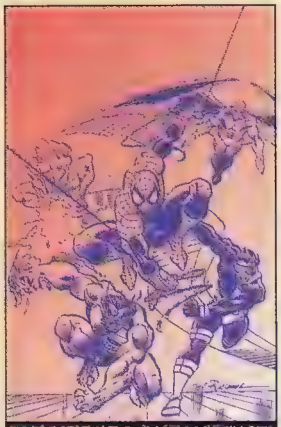
VERSION #1.1
DARK HORSE: A secret research project to develop a sentient microchip has gone awry, resulting in the disappearance of the chip and its creator. **$2.50**

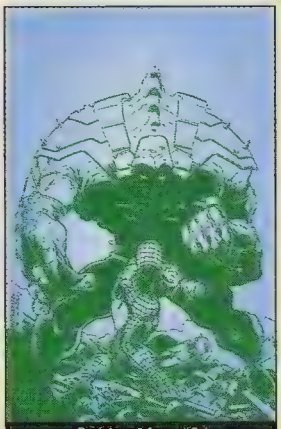
VIRUS #1
DARK HORSE: A sentient virus dwells in an abandoned Chinese ship, making bodies for itself out of the dead crew! **$2.50**

WETWORKS #3
IMAGE: Dale and the team go on their first mission—they're airlifted to the Grand Canyon to make an assault on a secret vampire military base! **$1.95**

Superman #76


Virus #1


Spectacular Spider-Man #197


Spider-Man #31

WHAT IF? #46
MARVEL: This "What If Cable Had Destroyed The X-Men?" story features an all-out mutant war with everyone in the mutant community taking sides. **$1.25**

WOLVERINE #66
MARVEL: Wolverine's search for his identity takes him to Russia where he re-lives a mission he completed 25 years ago. Will he kill an innocent man? **$1.75**

X-FACTOR #87
MARVEL: It's up to Val Cooper to find some way to get X-Factor to relax, after the harrowing events of the X-Cutioner's Song. **$1.25**

X-FORCE #19
MARVEL: Sam and Professor Xavier confront each other as members of X-Force start stealing records from the X-Mansion. **$1.25**

X-MEN #17
MARVEL: When Colossus and Iceman go to Russia to tell Illyana about Mikhail's death, Omega Red pays them all a visit. **$1.25**

X-MEN ADVENTURES #4
MARVEL: When the X-Men attempt to capture Magneto, a battle of wills between Professor Xavier and the Master of Magnetism ensues! **$1.25**

X-O MANOWAR #14
VALIANT: Turok returns from the pages of Unity to team up with Aric! It's time to kill a couple of time-displaced dinosaurs! **$2.25**

YOUNGBLOOD: BATTLEZONE #1
IMAGE: Here's an overview on all of the vehicles, weaponry, and high-tech gadgets that the Youngblood team uses. **$1.95**

This Month's Number ONES

Comic book collectors place a great deal of importance on the #1 issues. Since it's tricky to determine whether a book will succeed, you have to choose your comics very carefully and wisely. #1 issues have been known to appreciate considerably when a series becomes very popular. Here we have compiled for you all the #1 issues shipping for December. Happy Hunting!

Batman: Seduction of the Gun #1
from DC Comics

Hulk: Future Imperfect #1
from Marvel

Nexus: Alien Justice #1
from Dark Horse

Batman: Seduction of the Gun #1
DC Comics

The Black Beauty Special #1
Now

Creepy Fearbook #1
Harris

Crucible #1
Impact

Densaga #1
Tundra

Grease Monkeys #1
Hall Rich

Green Arrow: The Wonder Year #1
DC Comics

Incredible Hulk: Future Imperfect #1
Marvel

Life of Christ: The Christmas Story #1
Marvel

Madman Adventures #1
Tundra

Nexus: Alien Justice #1
Dark Horse

Palestine #1
Fantagraphics

Paragon #1
Marvel

Planet of the Apes: Forbidden Zone #1
Adventure

Plastron Cafe #1
Mirage

Punisher 2099 #1
Marvel

Raider 3000 #1
Caliber

Shadow Riders #1
Marvel

Stanley & His Monster #1
DC Comics

Twilight Zone Christmas Special #1
Now

Venom #1
Marvel

Version #1.1
Dark Horse

Virus #1
Dark Horse

Youngblood: Battlezone #1
Image

Zen Intergalactic Ninja XMas Special #1
Zen

TOP 10 DECEMBER - 1992

We keep a very close watch on all the hottest books changing hands throughout the country. Here are the 10 best-selling comics:

Magnus: Robot Fighter #12

Artist: Gonzalo Mayo
Writer: Faye Perozich

© Valiant.

"Oh...he's a robot fighter and he's okay, he sleeps all night and fights robots all day..." Not only can he smack around R2-D2 and friends, the mighty Magnus also has what it takes to whallop the competition and take his place as king of the Top Ten hill. O.K., so he can kick the crap out of robots and stuff—why issue #12, and not, I don't know, issue #1? Simple really. Issue #1 is indeed the first appearance of Magnus in the Valiant universe, but (and this is a big but, say, about Roseanne Barr size) it's not the first appearance of ....Turok, Son of Stone!! Turok's soon to be the star of his own monthly title, courtesy of those swell guys at Valiant. Who ever thought a book could have a cover with a guy in a skirt and still be cool?

Spawn #4

Artist: Todd McFarlane
Writer: Todd McFarlane

© Todd McFarlane.

With McFarlane's name attached to it, what else does this book need to make it hot? Nothing really. What it does have that pushes it over the "Gee, that's a cool book..." and into the "Holy crap, take my wallet, I gotta have it..." category is the inclusion of one of those Image coupons which, when collected, are redeemable for a copy of *Image* #1, available only through this offer. When this book hit the shelves, the fans ate up the copies so quickly, most buying an extra copy or two 'cause of the coupon, that retailers realized it was grossly under-ordered. Hence the book's current hotness (hotness?).

Bloodshot #1

Artist: Don Perlin
Writer: Kevin VanHook

With a name that would lead you to believe that the title character had one too many last night, *Bloodshot* has shot to the top of the Wizard popularity chart. For starters, he's the baddest bad boy on Valiant's block, and he makes The Punisher look like a pushover. With synthetic, silicon-based blood that makes him faster, stronger and gives him the ability to heal quickly, he has appealed to the comic fans that don't follow Archer & Armstrong and the like. With the fans devourering all of his earlier appearances in the pages of *The Eternal Warrior* and *Rai* #0, *Bloodshot* #1 has vanished from the market place. Pick up a copy of the chromium-covered *Bloodshot* #1 and see just how hot it is...

© Valiant.

Shadowhawk #1

Artist: Jim Valentino
Writer: Jim Valentino

For those of you unfamiliar with Mr. Valentino's creation, let me give you a really quick intro to the chatacter. Fed up with the lax legal system, our unrevealed hero has taken it upon himself (herself?) to make criminals pay. So this individual dons a superhero costume (where the hell do all these hero types get these costumes? Do you know how friggen difficult it is to make those things?), then goes out on the town and snaps the spines of any criminals he catches in the act. Man, just thinking about how much that hurts makes me squirm. Hmm..., maybe Shadowhawk's a chiropractor and he does what he does to pay for nifty extras like this issue #1's foil stamped cover. The plot thickens...

© Jim Valentino.

5 Eternal Warrior #4

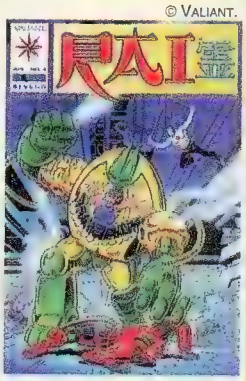
Artist: Yvel Guichet
Writer: Kevin Vanhook

© VALIANT.

Up and down, up and down. This book entered the charts back in *Wizard* #15 and came in at the #7 spot, dropped off the charts completely in *Wiz* #16 and returns this issue in its strongest standing ever. I know what you're saying, spare us the 'Hey, not only is this book hot, it's a really great story with fantastic art, blah, blah' routine that seems to accompany every Valiant book that makes it to these charts. Well screw you, it is a hot book that not only is a valuable addition to anybody's collection, it's also a really cool story. So what, you ask, is so darn spiffariffic about this little book? One word (well actually two. No wait, there's no hyphen, one word): Bloodshot. *E.W.* #4 is his first appearance. 'Nuff said.

6 Rai #4

Artist: Joe St. Pierre
Writer: David Michelinie



© VALIANT.

Oh boy. Another Valiant book. Perhaps it's the first appearance of Toyo Harada? No, that's over in the Comic Watch. Perhaps it's the first Bart Sears art for Valiant? No, that's next year sometime. Hmm...you know, there is absolutely nothing special about this book, which could concievably lead the public to believe that *we have been paid off by Voyager Communications to randomly place various Valiant titles in the Top Ten to dramatically increase the aftermarket value of their back issues*, which of course, is silly. This book is in the Top Ten because of its limited print run, one that is possibly Valiant's lowest printing to date. You know what that means—the less there are, the more people want it and the more $ it's worth.

7 Rai #3

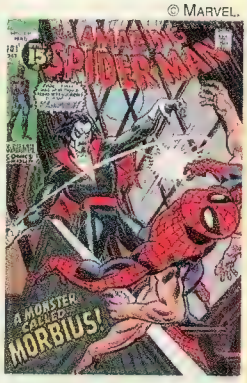
Artist: Joe St. Pierre
Writer: David Michelinie

© VALIANT.

All right, now I smell a conspiracy! You can cover up the Kennedy shootings, Marylin Monroe's death, even how Darth Vader goes to the bathroom, but you can't cover this up. What the hell is going on? Are we supposed to believe that every Valiant title is hot and that they are the most dominating force in the back issue market today? Well, yeah. Valiant and Image are without a doubt the hottest things going right now. So what is so hot about this book? You guessed it, a severely limited print run. Though Valiant titles all have a relatively low print run, back in the dark ages when this was released ('bout, oh, a year and a half ago), the print runs of their books were next to non-existent.

8 Amazing Spider-Man #101

Artist: Gil Kane
Writer: Roy Thomas



© MARVEL.

A book on the top ten that is published by a company that's name doesn't begin with I or V? Weird but true. Knowing that this book doesn't have a super-limited print run, a foil cover or a coupon redeemable for "Marvel Comics #1" (now *that* would be something!), what is this book's claim to fame? In a day and age where the first appearances of Wolverine, The Punisher and Ghost Rider are kind of old hat, a new hot megabuck back issue is needed. Enter Morbius. The Living Vampire is Marvel's resident undead vigilante killing machine. With the popularity he's experiencing thanks to his close ties to The Ghost Rider and the other supernatural Marvel books, *A.S.M.* #101 is a solid collectors item.

9 Harbinger #4

Artist: David Lapham
Writer: Jim Shooter

© VALIANT.

You know, when the only reason a book is in the Top Ten is because of its scarcity, it gets increasingly difficult to find something to write about. I mean c'mon, I did a couple of jokes with those two Rai books that are on the charts, but I'm running out of things to talk about. I gave my "Valiant books are some of the best comics out there" and "hey, their print runs are smaller than the pores on Concrete's butt" speeches, so what am I supposed to do now? Well, I guess I could talk about how shocked I was when Torque was killed in *Harbinger* #6. I was positive that the fat chick was gonna get toasted, or maybe even Pete (well, maybe not Pete), but definitely not the mighty Torque. How sick was that story?

10 Shadowman #8

Artist: Yvel Guichet
Writer: Bob Hall

© VALIANT.

If nothing else, the Valiant creators have the funkiest names. Gonzalo Mayo, Yvel Guichet, Bob Ha..., well, you get the picture. Now that the obligitory silliness is out of the way, let's talk about the first appearance of Master Darque. As everyone must know by now, M.D. is the...wait, we call him M.D. and he'll sound like Doogie Howser. Rats. O.K., from now on we'll call him the Darque Master General...hmm, I'll think we'll just stick with Master Darque. So, to make a short story long, Master Darque is the coolest villan in the Valiant universe. A one-time voodoo practitioner who has tapped into a mysterious dark power, Master Darque is perched to become a villan so insidous that he's gonna make Erica Pierce look like Mrs. Cleaver.

TOP 100

NOVEMBER - 1992

Here's the list for November...the countdown of the top selling titles sold as reported by Diamond Comic Distributors, Inc.

1 Superman #75 (Collector's Ed.)
2 Pitt #1
3 X-Men #16
4 Bloodshot #1
5 Uncanny X-Men #296
6 X-Force #18
7 Doom 2099 #1
8 X-Factor #86
9 Spawn #7
10 Spider-Man 2099 #3
11 Wetworks #2
12 Stryfe's Strike File #1
13 Operation: Urban Storm #1
14 Superman: Man of Steel #19
15 Cyberforce #4
16 Shadowhawk #4
17 Supreme #3
18 Ravage 2099 #2
19 Amazing Spider-Man #373
20 Savage Dragon vs Savage Megaton Man
21 Wolverine #65
22 Superman #75 (Newsstand)
23 Spider-Man #30
24 Predator vs Magnus #2
25 Adventures of Superman #498
26 Amazing Spider-Man #372
27 Ghost Rider #33
28 Spirits of Vengeance #6
29 Robin III #2
30 Action Comics #685
31 Punisher War Journal #50
32 Death's Head II #2
33 Web of Spider-Man #96
34 Robin III #3
35 Iron Man #288
36 X-Men Adventures #3
37 Battletide #2
38 Splitting Image #1
39 Incredible Hulk #401
40 Lobo: Infanticide #4
41 Morbius #5
42 Robin 3000 #1
43 Team Helix #1
44 Silver Surfer #76
45 Punisher War Zone #11
46 Shadow of the Bat #8
47 Legends of the Dark Knight #41
48 Excalibur #60
49 Robin 3000 #2
50 Magnus: Robot Fighter #21
51 Spectacular Spider-Man #196
52 Warlock & Infinity Watch #12
53 Excalibur #61
54 Batman: Sword of Azrael #4
55 New Warriors #31
56 Nightstalkers #3
57 H.A.R.D.Corps #3
58 Punisher #74
59 Batman: Vengeance/Bane Special #1
60 Night Thrasher #4
61 Justice League America #70
62 Thor #457
63 Batman #488
64 Darkhawk #23
65 Showcase '93 #1
66 Marvel Comics Presents #119
67 Darkhold #4
68 Thor #458
69 Fantastic Four #372
70 Marvel Comics Presents #120
71 Dracula #2
72 Punisher Holiday Special
73 Sandman #45
74 Detective Comics #655
75 Deathlok #19
76 Guardians of the Galaxy #32
77 Silver Sable #8
78 Next Men #9
79 Batman: Blue, Grey & The Bat #1
80 Captain America #411
81 Nomad #9
82 Daredevil #312
83 Namor #34
84 X-O Manowar #13
85 Batman Adventures #4
86 Harbinger #14
87 Avengers #358
88 Ren & Stimpy #2
89 Solar #18
90 Eternal Warrior #7
91 Grendel: War Child #4
92 What If? #45
93 Ex-Mutants #1
94 Incomplete Death's Head #1
95 Avengers West Coast #90
96 Scarlett #1
97 Team Titans #5
98 New Titans #94
99 Archer & Armstrong #7
100 Deathstroke #18

Who's in the TOP 100?

	# books in top 10	# books in top 50	# books in top 100
Marvel	6 (-2)	26 (-7)	54 (+2)
DC Comics	1 (+1)	12 (+5)	25 (+1)
Image	2 (+0)	9 (+3)	9 (+3)
Dark Horse	- (+0)	1 (-1)	2 (-5)
Valiant	1 (+1)	2 (+1)	8 (+2)
Topps	- (+0)	- (-1)	1 (+0)
Malibu	- (+0)	- (+0)	1 (+1)

(+ or - indicates change from last month's listings)

TOP 10 NOVEMBER 1991

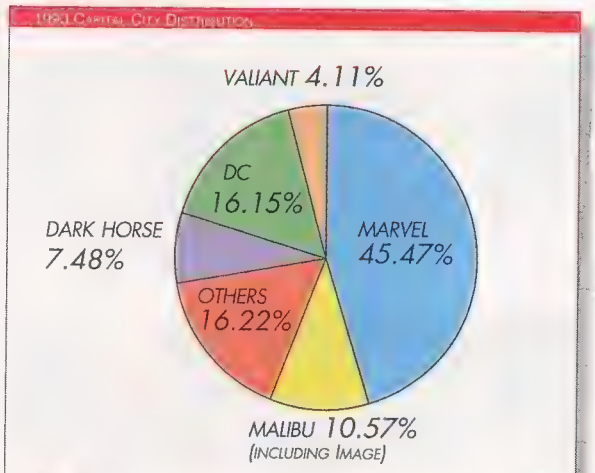
1 X-Men #4
2 Wolverine #50
3 Robin II: The Joker's Wild #2 (Direct)
4 Uncanny X-Men #284
5 Robin II: The Joker's Wild #3 (Direct
6 Spider-Man #18
7 Amazing Spider-Man #358
8 X-Factor #74
9 Daredevil #300
10 Batman vs Predator #1 (Prestige)

Wizard Market Watch

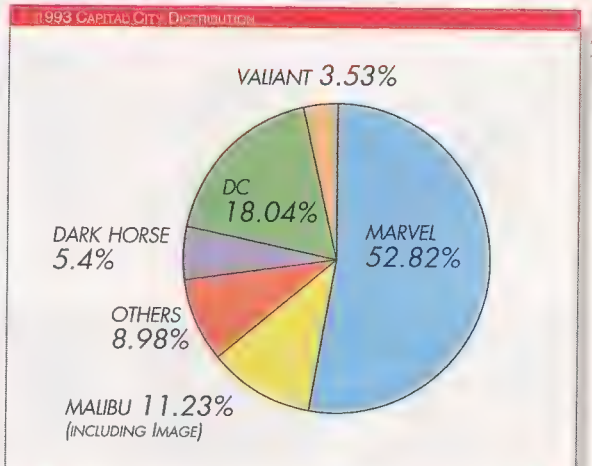
The biggest news this month is the climax to the Death of Superman storyline in *Superman* #75. Topping the charts of Diamond's top 100, this is a serious victory for DC Comics as they have been steadily slipping in the sales and popularity charts for the past several months. Beating out such heavy hitters as Image's *PITT* #1, Valiant's chromium-covered *Bloodshot* #1 and Marvel's various Spider & Mutant related books, it's apparent that a serious amount of copies were printed. According to the Diamond Distributor Order Ratio, where they average out how many copies of a title were ordered compared to the best selling titles, this is what the average store ordered: for every 100 copies of *Amazing Spider-man* #372, 540 copies of *Superman* #75 were ordered. In other words, we have a serious amount of copies floating around out there. Expect the price of this book to probably increase in aftermarket sales, but there's no way it can last. Remember the infamous Death of Robin in *Batman* #428? *That* fell on its face and he *stayed* dead.

As for the aforementioned chromium covered *Bloodshot*, Valiant has a really hot property going. Aside from the standard Valiant phenomenon where everything they publish becomes a hot commodity, this book has the added sales push of having one of the most beautiful, eye-catching covers ever produced. Featuring a popular action oriented central character, backed by a strong sales promotion and being an overall high quality item, *Bloodshot* also has one other thing going for it. Due to the fact that the materials needed to produce such a fancy cover had to be ordered far in advance, slight allocations occurred and re-orders were next to impossible. As we speak, its back issue value should be going through the roof. This is a solid book.

As a quick overview, just about everything produced by the big V is doing well. The hottest back issues in the market are without a doubt Valiant, and don't expect this to change anytime soon. Some of the bigger money puppies are *Solar* #10, *Magnus Robot Fighter* #12 and *Harbinger* #1. Keep a strong eye on *Solar* #3 (covered in the Comic Watch) and *Shadowman* #8, the first appearance of new Valiant head vil-



Dollar Share of the Comic Book Market for October, according to Capital City Distribution



Piece Share of the Comic Book Market for October, according to Capital City Distribution

lain, Master Darque. Hot news is the inclusion of top-artist Bart Sears into the Valiant stable as he is scheduled to begin the *Turok: Dinosaur Hunter* series in early '93. Expect this super talent artist to hit superstar status.

Image. That one word has set the comic world on its ear. Their new issue sales have been staggering, and their back issue values have met with varied results. Due to their large print runs, the majority of their titles have met with minor price increases, with the exception of Jim Valentino's foil embossed *Shadowhawk* #1 and all the books involved with the "Image Month" promotion which featured send-away coupons for a free copy of *Image Comics* #1, which is shaping up to be a serious hot commodity. A quick run down of the Image books involved: *Brigade* #2, *Cyberforce* #1, *Savage Dragon* #3, *Shadowhawk* #1, *Spawn* #4 and *YoungBlood* #0. Expect *WildC.A.T.s* #2 with its spectacular silver foil/prism cover to also do very well. Apparently the constant delays surrounding the majority of the Image titles has not damaged their ties with the fans. Upcoming hot picks will be the specialty covers adorning *Shadowhawk* #3 and *YoungBlood* #4, and keep your eyes open for *Stormwatch*, the new Jim Lee/Image related product due out sometime later in '93.

Not quite the unstoppable juggernaut they were during their X-summer of '91, Marvel nevertheless continues to be the dominant publisher in the comics industry today. Even though their Mutant and Spider line of titles are on the average the best selling books in the market, Marvel's market share is slowly being eroded by the powerhouses at Image and Valiant, and as far as back issue sales are concerned, Marvel is cold. The only thing really going on in their back issue bins is whatever new book has the coolest gimmick cover. Even that has its up and downs, as the specialty cover books they produce are so numerous and follow one after the other, and the fans are hard pressed to keep up. Because of this, what's hot one month becomes old news the next.

On the flip side, Marvel is pushing its way into the mass market and making people who normally don't notice comics stand up and say "Hey, cool..." Though the X-Men and Spider-man movies may be cold on the slab, projects such as a new half hour Marvel cartoon to be announced sometime in '93, the Fox animated X-Men cartoon that's now airing, the Toybiz X line of characters, are helping to make comics a more accepted art form. If I had to choose a company to pull it off, Make Mine Marvel.

In closing, the small publisher market continues to be ravaged by the power struggle being waged by Marvel, DC, Image, Valiant and Dark Horse. The new market sales of most all of the alternative market books are suffering, as well as the those back issues which had at one time commanded top dollar. Even such giants as *Teenage Mutant Ninja Turtles*, *Cerebus* and *Albedo* have tumbled from their once prestigious perches.

Fantastic Four #371 © ™ 1992 Marvel Entertainment Group.

Too much of a good thing?

WIZARD'S TOP TEN HOTTEST ARTISTS

Photo: Al Ortega

1. TODD McFARLANE
Spawn

2. JIM LEE
WildC.A.T.s

3. ROB LIEFELD
YoungBlood

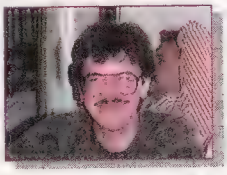
4. MARC SILVESTRI
Cyberforce

Photo: Al Ortega

5. WHILCE PORTACIO
WetWorks

Photo: Al Ortega

6. DALE KEOWN
The Pitt



7. SAM KIETH
Marvel Comics Presents
UPCOMING: *Darker Image*

8. MARK BAGLEY
Amazing Spider-Man

9. RON LIM
Silver Surfer

Photo: Al Ortega

10. JOHN BYRNE
Next Men, She-Hulk

SHOWS AND CONVENTIONS

WIZARD IS NOT RESPONISBLE FOR INCORRECT OR FALSE SHOW CLANEDAR INFORMATION.

CALIFORNIA

DEC 9 CA, MODESTO, Christmas Comic Book & Sport Card Show, Elks Lodge, 945 McHenry Avenue, T:50 F:$20 A:$1, 5pm-10pm, Loco Promotions, Chris, 209-664-0269

DEC 12 CA, CARSON, South BaysNon Sports Card Show, Carson Community Center, 801 E Carson ST., T:75+ F:$45 A:$2 9am-4pm, M&M Productions, 818-917-6728

DEC 13 CA, IRWINDALE, McMurphy's Irwindale, 16023 E. Arrow Hwy. T:25 F: $15 A: Free, 11am-5pm, John Gomez, 818-969-5537

DEC 19 CA, SACRAMENTO, SAC-CON 33, Scottish Rite Temple, 6151 H. Street. T: 80 F: $55(6 ft)/$65(8 ft) A:$3.50, 10am-5pm, Dan Houck, 916-392-2467

DEC 19 CA, STOCKTON, Comic Con #1, Scottish Rite Temple, 33 W Alpine Ave, T:40 F:$40 A:$2, 10am-4pm, John Nguyen, 916-428-2923

DEC 19 CA, FRESNO, Comic & Card Convention, Holiday Inn Airport, 5090 E. Clinton Way. T: 45 F: $40 (2@ $70) A: $1, 9am-3pm, Joe Manzo 209-292-2890

DEC 20 CA, GLENDALE, Southern California Comic Book, Sport Card & Collectible Convention, Glendale Civic Auditorium, 1401 N. Verdugo Rd. T: 60 F: $50 A: $2.50 (under 6 free), 10am-4pm, Dean Chen 818-842-1861

DEC 27 CA, IRWINDALE, McMurphy's Irwindale, 16023 E. Arrow Hwy. T:25 F: $15 A: Free, 11am-5pm, John Gomez, 818-969-5537

JAN 2 CA, FRESNO, Card & Comic Convention, Holiday Inn Airport, 5090 E. Clinton Way. T: 45 F: $40 (2@ $70) A: $1, 9am-3pm, Joe Manzo, 209-292-2890

JAN 4 CA, FRESNO, Comic & Card Show, Picadilly Inn University, 4961 N. Cedar. T: 24 F: $35 A: $1, 5pm-9pm, Joe Manzo 209-292-2890

JAN 10 CA, IRWINDALE, McMurphy's Irwindale, 16023 E. Arrow Hwy. T:25 F: $15 A: Free, 11am-5pm, John Gomez, 818-969-5537

JAN 18 CA, FRESNO, Comic & Card Show, Picadilly Inn University, 4961 N. Cedar. T: 24 F: $35 A: $1, 5pm-9pm, Joe Manzo 209-292-2890

JAN 24 CA, IRWINDALE, McMurphy's Irwindale, 16023 E. Arrow Hwy. T:25 F: $15 A: Free, 11am-5pm, John Gomez, 818-969-5537

CANADA

DEC 6 QUEBEC, MONTREAL, Comicfest, Hotel Delta Montreal, 475 Avenue President Kennedy. T: 80 A: $3.50, 10am-5pm, Elwin (Eves. only), 514-482-7913

CONNECTICUT

DEC 5 CT, WATERBURY, Comic Book and Card Expo, Red Bull Inn, I-84 Exit 25. T: 44 F: $25 A: $1, 9:30am-3pm, EMS Promotions, 203-573-8899

DEC 5 CT, WATERBURY, SSPP Card adn Comic Show, SSPP Scholl Gym, Beecher Ave. T: 50 F: $20 A: $1, 10am-4pm, John Streich, 203-755-4190

DEC 12 CT, NAUGATUCK, Baseball Card & Comic Book Show, Elk's Lodge #967, Rubber Ave. T: 50 A: Free, 9am-3pm, Thomas Bryk, 203-723-9289

DEC 27 CT, WALLINGFORD, Baseball Card, Coin and Comic Show, Stillwood Inn, 1074 S. Colony Rd. (Rt. 5). A: 99¢, 9:30am-3:30pm, Aurella Wacks, 203-874-3545

JAN 9 CT, NAUGATUCK, Baseball Card & Comic Book Show, Elk's Lodge #967, Rubber Ave. T: 50 A: Free, 9am-3pm, Thomas Bryk, 203-723-9289

JAN 10 CT, WINDSOR LOCKS, The Holiday Inn, 16 Ella Grasso Tpke., Exit 40 off I-91, on Rt. 75. T: 25 F: $30 A: $1, 10am-4pm, Mike Wimbish, 203-242-1189

FLORIDA

DEC 20, FL, PALM BEACH GARDENS, Holy Cow's Comic show, Holiday Inn, PGA Blvd & I-95, T:35, F:$45, A:$1, 10am-5pm, Bill Berg, 407-743-6595

DEC 26,27 FL, WEST PALM BEACH, Holy Cow's Comic show, Palm Beach Outlet, Okeechobee Blvd, T:50, F:$75, A:$Free, 10am-5pm & 12-5pm, Bill Berg, 407-743-6595

GEORGIA

DEC 19, GA, BRUNSWICK, Brunswick Mall Comic Book Show, Brunswick Mall, 4420 Altama Ave, A:Free, 10am-6pm, Gary Gay, 912-265-5317

JAN 9-10 GA, GAINESVILLE, Comic Show, Lakeshore Mall, Washington St, F:$50, A:Free, 10am-4pm, Dana, 706-234-8210

ILLINOIS

DEC 6 IL, OAK LAWN, Oak Lawn Pavillion, 95th St. & Oak Park Ave. T:100 F: $20 A: $1, 10am-5pm, Midwest Shows, 708-496-3113

DEC 6 IL, ROSEMONT, Sportsnews, Sportscard, Comic Convention, Rosemont Horizon Skyline Room, 6920 N. Mannheim. T: 150, 9:30am-4pm, George Johnson, 708-980-1975

DEC 11-12 IL, WESTMONT/CHICAGO, Triple Play Christmas Sports Card & Comic Show, Inland Illinois Expo Center, 400 East Ogden Ave. T: 125 F: $65 A: $1 (under 6 free), 6pm-10pm(fri)9:30am-5pm(sat), Triple Play Productions, 312-282-8936

DEC 13 IL, CRYSTAL LAKE, Sports Card & Comic Book Show, Holiday Inn, Rt. 31 & Three Oaks Rd. (2 miles south of Rt. 176). F: $25 A: $1, 10am-3pm, Louis Pinsky, 708-309-8204

DEC 19 IL, HARVEY, Expo Center South, I-80 & Halstead (behind Holiday Inn), T: 100 F: $40 A: $1, 10am-4pm, Midwest Shows, 708-496-3113

DEC 20 IL, CHICAGO, Ford City Holiday Inn, 7353 S. Cicero. T: 53 F: $35 A: $1, 10am-4pm, Midwest Shows, 708-496-3113

DEC 20 IL, CRYSTAL LAKE, Sports Card & Comic Book Show, Holiday Inn, Rt. 31 & Three Oaks Rd. (2 miles south of Rt. 176). F: $25 A: $1, 10am-3pm, Louis Pinsky, 708-309-8204

DEC 26 IL, ROSEMONT, Sports News, Sportscard, Comic Convention, Rosemont Horizon Skyline Room, 6920 N. Mannheim. T: 140, 9:30am-4pm, George Johnson, 708-980-1975

DEC 26 IL, ROSEMONT, Westin Hotel, 6100 River Rd. T: 50 F: $40 A: $1, 10am-4pm, Midwest Shows, 708-496-3113

DEC 27 IL, ROESMONT, Sheraton O'Hare Hotel, 6810 N. Mannheim Rd. T: 90 F: $35 A: $1 10am-4pm, Midwest Shows, 708-496-3113

DEC 27 IL, CRYSTAL LAKE, Sports Card & Comic Book Show, Holiday Inn, Rt. 31 & Three Oaks Rd. (2 miles south of Rt. 176). F: $25 A: $1, 10am-3pm, Louis Pinsky, 708-309-8204

JAN 10 IL, CRYSTAL LAKE, Sports Card & Comic Book Show, Holiday Inn, Rt. 31 & Three Oaks Rd. (2 miles south of Rt. 176). F: $25 A: $1, 10am-3pm, Louis Pinsky, 708-309-8204

JAN 17 IL, CRYSTAL LAKE, Sports Card & Comic Book Show, Holiday Inn, Rt. 31 & Three Oaks Rd. (2 miles south of Rt. 176). F: $25 A: $1, 10am-3pm, Louis Pinsky, 708-309-8204

INDIANA

DEC 19, IND, HAMMOND, Calumet Region Card & Comic

SHOWS AND CONVENTIONS

Book show, F.O.P. #51 7527 Kennedy Ave (I-80 & Kennedy, N. Exit) T:25, F:$10, A:$1, 9:30am-2:30pm, Tom Grabowski, 219-865-1563

JAN 3 IND, INDIANAPOLIS, Reality comic Book Convention, Quality Inn East,3525 N Shadeland Ave, 10am-4pm, 301-791-8159

IOWA

DEC 19-20 IA, OSKALOOSA, Baseball Cards, Comics & More Show, Penn Central Mall, Highway 92 West. T: 40 F: $40 (2@$75) A: Free, mall hours, Stacey Craig, 515-673-4087

DEC 20 IA, DES MOINES, Baseball Cards, Comics & More Show, Howard Johnson, 4800 Merle Hay Rd. T; 40 F: $40 (2@$75) A: Free, Stacey Craig, 515-673-4087

DEC 26-27 IA, JOHNSTON, Baseball Cards, Comics & More Show, Village Square Mall, 5800 Merle Hay Rd. T: 30 F: $40 (2@ $75) A: Free, mall hours, Stacey Craig, 515-673-4087

KENTUCKY

DEC 12, KY, PADUCAH, Comic Book Show, Ramada Inn 727 Joe Clifton Dr, T:20, A:Free, 10am-4pm, Bruce, 502-665-5885

MARYLAND

DEC 6 MD, HUNT VALLEY, Comic Show, Embassy Suites Hotel, 213 International Circle. I-83 to Exit 20A. A: $1, 11am-5pm, Fred Edeson, 410-252-4324

JAN 17 MD, BALTIMORE, Reality comic Book Convention, holiday Inn Belmont, I-695 exit 17 at 1800 Belmont Ave, 10am-4pm, 301-791-8159

MASSACHUSETTS

DEC 5 MA, SHREWSBURY, Christmas Spectacular Sportscard and Comic Book Show, Knights of Columbus, South St. off Rt. 20. T: 35 F: $35 A: $1, 10am-4pm, Issac Torbay, 508-842-5888 or 791-0721

DEC 12,13 MA, SPRINGFIELD, Comic book Show, The Springfield Civic Center, T:75, F:$100, A:$3, Zach Schenker, 201-488-6293

MICHIGAN

DEC19 MI, MIDLAND, Comic, Sports Card, Coin and Stamp Show, Ramada Inn, 1815 S. Saginaw Rd. T: 20 F: $35 A: Free, 10am-5pm, Jim Knarr, 517-631-4976

DEC 20 MI, SAGINAW, Comic, Sports Card, Coin and Stamp Show, Sheraton Inn, I-675 & Tittibawasee Rd. T: 20 F: $35 A: Free, 10am-3pm, Jim Knarr, 517-631-4976

JAN 9 MI, MIDLAND, Comic, Sports Card, Coin and Stamp Show, Ramada Inn, 1815 S. Saginaw Rd. T: 20 F: $35 A: Free, 10am-5pm, Jim Knarr, 517-631-4976

JAN 10 MI, SAGINAW, Comic, Sports Card, Coin and Stamp Show, Sheraton Inn, I-675 & Tittibawasee Rd. T: 20 F: $35 A: Free, 10am-3pm, Jim Knarr, 517-631-4976

MINNESOTA

DEC 6 MN, DULUTH, Card & comic Show, The Radisson Hotel, 505 W. Superior St, T:55 F:$50, 9am-4:30pm, Kevin Bergson, 701-235-2562

DEC 10-13 MN, MINNEAPOLIS/ST. PAUL, Galtier Plaza Mall, Sibley St. between 5th and 6th Streets. T: 45 F: $90 A: Free, mall hours, Vince Nicholson, 314-947-9581

DEC 20 MN, BLOOMINGTON, Baseball Cards, Comics & More Show, Thunderbird Motel, I-94 & 24th Ave. Exit. T: 30 F: $50 (2@$90) A: $1, 10am-4pm, Stacey Craig, 515-673-4087

MISSOURI

DEC 5 MI, BELTON, B.E.S.T. Comic/Card Convention, Belton Inn, 155th & South 71 Hwy. T:20 F:27 A:$1 10am-5pm, Robert McKenzie 816-322-4581

DEC 20 MO, KANSAS CITY, Holiday Inn, I-70 Exit Blueridge Cutoff. F: $35 A: Free, 10am-5pm, Vince Nicholson, 314-947-9581

NEW JERSEY

DEC 5 NJ, CLINTON, Comic & Sport Card Show, Holiday Inn Rt 173, T:36, F:$40, A:$1.50, 10am-4pm Info 908-735-5053

DEC 13 NJ, BORDENTOWN, 4 Color Comic Art Convention, Days Inn Rt 206 N, exit 7 NJTpk, T:30, F:$35, A:$3, 10am-4pm, Ron Jordan, 908-828-5955

DEC 13 NJ, SADDLE BROOK, Baseball Card & Comic Book Show, Howard Johnson Plaza Hotel. T: 25 F: $40-$45 A: Free, 10am-6pm, Connie, 914-692-8128

DEC 20 NJ, SADDLE BROOK, Baseball Card & Comic Book Show, Howard Johnson Plaza Hotel. T: 25 F: $40-$45 A: Free, 10am-6pm, Connie, 914-692-8128

JAN 9 NJ, WAYNE, Reality Comic Book Convention, Holiday Inn 1, Rt 46 West, 10am-4pm, 301-791-8159

JAN 10 NJ, WOODBRIDGE, Reality Comic Book Convention, Sheraton, 515 Rte 1 South, 10am-4pm, 301-791-8159

NEW MEXICO

DEC 16 NM,ALBUQUERQUE, Holiday Season Comic & Card Show, Holiday Inn-Midtown, 2020 Menual NE (I-25 @ I-40) T:30, F:$30, A:$1, 5pm-10pm, Loco Promotions, Chris, 702-387-2622

NEW YORK

DEC 6 NY, KINGS PARK, Sports Card & Comic Show, V.F.W. Hall of Indian Head Rock, T:25, F:$40, A:50¢,10am-4pm, Robert Regan, 516-243-1686

DEC 6,13 NY, QUEENS VILLAGE, Top Bingo Hall, 220-34 Jamaica Ave, T:20 F:$35 A:$1, 10am-4pm, Steven Groger, 718-291-4281

DEC 10 NY, DEER PARK, Comic show, Sons of Italy-Constantino Brumidi Lodge, 2075 Deer Park Ave, A: Free, 6pm-10pm, Paul, 516-289-7398

DEC 12 NY, BROOKLYN, Comics, Cards,Collectables, St Luke's Parish Hall, 259 Washington Ave, T:30 F:$35 A:Free, 10am-5pm, Jason, 718-783-6837

DEC 12 NY, FLORAL PARK, Comic Show, Masonic Temple, Tulip Ave, T:30. A: $1, 10am-4pm, Marty Margulis, 516-795-4628

DEC 12 NY, MANHATTAN, Baseball Card & Comic Show, Our Lady of Good Counsel School, 323 E 91st St, T:38, F:$30, A:$1, 10am-4pm, Kevin Mullurkey, 212-289-6730

DEC 13 NY, WILLISTEN PARK, Comic book Show, American Legion Hall, 730 Willis Ave, A:$1(under 12 Free),10am-4pm Paul, 516-289-7398

DEC 19 NY, BROOKLYN, Comic Show, Narrows Civic Association Hall, 7907 New Utrecht Ave, T:30, Marty Margulis, 516-795-4628

DEC 19 NY, GREENPOINT, Homerun Presents Baseball Card & Comic Show, St. Mary of the Snow, 410 Graham Ave. A: $1 (children free), 10am-4pm, Richie, 718-386-4426

DEC 19 NY, LYNBROOK, Comic Show, St. Mary's Knights of columbus, 78 Hempstead Ave, A:$1 (under 10 Free), 10am-4pm, Paul, 516-289-7398

DEC 20 NY, BAYSIDE, A Family Event Card & Comic Show, Adria hotel, 220-33 Northern Blvd, T:36, F:$70, A:$1 (12 & under Free) 10am-4pm, Marc Burns, 516-864-2926

DEC 26,27 NY, LONG ISLAND, LI Card & Comic

SHOWS AND CONVENTIONS

Expo, Nassau Coliseum Rt 24 Meadowbrook Pkwy Exit M4, Sat 10am-6pm, Sun 10am-5pm, T:250, F:$110, A:$5, Charles Spitalnic, 516-242-0555

DEC 27 NY, BELLMORE, EComic Show, East Bay Temple, 2569 Merrick Rd, T:28, A:$1, Marty Margulis, 516-795-4628

JAN 3 NY, SARASOTA SPRINGS, Comic Show, St Clement's School gym, 231 Lake Ave, T:30, F:$35, A:$1, 1pm-5pm, Rocco Rosato, 518-584-1429

JAN 9 NY, MANHATTAN, Baseball Card & Comic Show, Our Lady of Good Counsel School, 323 E 91st St, T:38, F:$30, A:$1, 10am-4pm, Kevin Mullurkey, 212-289-6730

JAN 14 NY, DEER PARK, Comic Show, Sons of Italy-Constantino Brumidi Lodge, 2075 Deer Park Ave, A:Free, 6pm-10pm, Paul, 516-289-7398

JAN 16 NY, GREENPOINT, Homerun Presents Baseball Card & Comic Show, St. Mary of the Snow, 410 Graham Ave. A: $1 (children free), 10am-4pm, Richie, 718-386-4426

NORTH CAROLINA

DEC 6 NC, RALEIGH, Raleigh Comix Con, Holiday Inn North, 2815 Capital Blvd, T:350 F:$70,A:Free, 10am-4pm, Lyn Anderson, 919-790-9026

OHIO

DEC 5 OH, CHAMPION, Champion Card and Comic Show, Champion High School Cafeteria, Rt. 45, 3 mi. north of Warren. A: $1, 10am-5pm, George Carmichael, 216—847-2314

DEC 13 OH, SANDUSKY, Monthly Comic Book and Sportscard Show, 1119 Sandusky Mall Blvd. (behind Sandusky Mall). T: 30 F: $25 A: Free, 10am-4pm, Luke Meade, 419-433-3431

DEC 19 OH, CLEVELAND, Non-Sports & Comic Show, Wicklift Quality Inn, I-90 at Bishop Rd exit, T:40, F:$35, A:$2, 10am-6pm, Andy, 216-729-7428

DEC 27 OH, ELYRIA, Comic Book and Sportscard Extravaganza, 1825 Lorain Blvd. (next to Midway Mall). T: 26 F: $25 A: Free, 10am-4pm, Luke Meade, 419-433-3431

JAN 2 OH, DAYTON, Reality Comic Book Convention, Holiday Inn I-75 exit 50A at 2455 Dryden Rd, 10am-4pm, 301-791-8159

PENNSYLVANIA

DEC 12 PA,DERRICK CITY, Sportscard & Collectibles Show, Derrick City Fire Dept. 452 Derrick rd, 10am-4pm, T:50, F:$25, A:Free, Dave Grady, 814-362-2324

DEC 13 PA, WILKES-BARRE, The Kingston/Wilkes-Barre Comic Book Show, 400 Kidder St. (behind Apples). T: 35 F: $38 A: $2, 10am-4pm, Cosmic Comic Enterprises (Jamie), 717-288-1761

DEC 13 PA, MONROEVILLE, Huge Comic Warehouse Sale, Palace Inn. Exit 6 off Pa. Turnpike, then Rt. 22 Business. A: $1, 9am-3:30pm

JAN 16 PA, LANGHORNE, Sheraton Bucks County II, 400 Oxford Valley Rd. T: 50 F: $40 (2@$75) A: $1, 10am-4pm, Greg Petrino, 215-968-8577

SOUTH CAROLINA

DEC 5-6 SC, CAMDEN, Comic Show, Old National Guard Army on Hwy 1, Decalb St, T:65, F:$25, A:$1, David Coppage, 803-432-7446

TENNESSEE

DEC 5 TN, CHATTANOOGA, Comic Show, Holiday Inn-Chattanooga Choo-Choo, 1400 Market St, F:$20., A:$1, 10am-4pm, Dana, 706-234-8210

DEC 12 TN, KNOXVILLE, Sports Card & Comic Show, Holiday Inn NW, I-75 Exit 108, Merchants Rd. T:42 F:$40, A:$1, 10am-6pm, John, 706-234-3788

DEC 12 TN, MURFREESBORO, Baseball Card, Comic,Racing show, Days Inn,Hwy 231 S (near I-24) T:30 F:$25 A:Free 8am-4:30pm, John Mcgill 615-893-1140

DEC 13 TN, CHATTANOOGA, Sports card and Comic show,, Best Western, S, I-75 Ex. 1, T:26 F:$40, A:$1, 10AM-6PM, John 706-234-3788

TEXAS

DEC 6 TX, BEAUMONT, Pre-Christmas Comicbook/Baseball Card Convention, Holiday Inn Beaumont Plaza, 3950 I-10 South. T: 30 F: $25 A: $2, 9am-6pm, Cory Gauthier 409-735-6578

DEC19-20 TX, LIVINGSTON, Sports Card & Comic Show, VF Factory Outlet Mall, 440 US Hwy 59 Loop South, T:40, F:$50, A: Free, 12:30-5pm, Mart, 409-295-3516

DEC 19-20 TX, SAN ANTONIO, Card & Comic Show, Central Catholic High School, T:35, F:$65, A:Free, 10am-5pm, MArco Avala, 210-225-6794

DEC 20 TX, SAN ANTONIO, Card & Comic Show, Wyndham Hotel, I-10 T:40, F:$55, A:$1, 10am-5pm, R&R Promotions, 713-449-8511

DEC 27 TX, SAN ANTONIO, Card & Comic Show, Wyndham Hotel, I-10 T:40, F:$55, A:$1, 10am-5pm, Ralph, 210-431-0737

DEC 27 TX, AUSTIN, Sports Card and Comic Show, Howard Johnson South, I-35 and Woodward. T: 35 F: $39 (2@$69) A: Free, 9:30am-5pm, Ralph or "A" Willis 210-431-0737

DEC 27 TX, SAN ANTONIO, Sports Card and Comic Show, Wyndham Hotel, I-10 and Wurzbach Rd. T: 35 F: $50 A: $1 (under 10 free), 10am-5pm, Ralph or "A" Willis 210-431-0737

VIRGINIA

DEC 6 VA, McKLEAN, Comic Book Show, Tysons Corner WestPark Hotel, 8401 Westpark Dr, T:35, F:$50, A:$2, 10am-4pm, Capital Associates, 703-691-9094

DEC 6 VA, NEWPORT NEWS, Peninsula Comic and Card Show, Ramada Inn, 950 J. Clyde Morris Blvd., Exit 258B off I-64. A: $1, 10am-4pm, Jim Atkins, 804-898-1799

JAN 3 VA, RICHMOND, Reality Comic Book Convention, Holiday Inn Crosslands, I-64 exit 185B at 2000 Staples Mill Rd, 10am-4pm, 301-791-8159

☆

ATTENTION SHOW PROMOTERS

Having a Comic Book show? Convention listings in the Wizard Show Calendar are free.

Send us:

Name of the show, Date and Hours, City,State & Address, # of tables & Prices, Admission charge, Contact Name and Telephone Number.

Send To:

Wizard Show Calendar
100 Red Schoolhouse Rd.
Bldg. B-1
Chestnut Ridge, NY 10977

Or Fax:
(914) 426-6071

For certainty of placement, send information 6 weeks prior to month of show. If possible, do not leave out any information. Shows missing Date,City or State information will not be listed. Please print clearly. *Do not send flyers.* Ad rates available upon request.

CHEAP SUNGLASSES

CREATED BY:
DAESTRELA /
HUMPHRIES

Haven, a remote human colony on a tiny frozen planet, a setting for a futuristic murder mystery where a resurgence of serial killings of 15 years before brings STERLING DEBERG, now lieutenant in "Haven's Border Guard", back to homicide to catch the killer who eluded him so long ago.

FLY
BY
NIGHT
COMIX

A STATE OF MIND

#1 SHIPPING DEC. '92

Alan Binenstock, Managing Editor · Pat McCallum, Asst. Editor

Message from the Managing Editor

I can't believe it now that I think about it, but I've been reading comic books for 20 years, and I've been collecting them for the last 17. During that time, the X-Men went from "Who?" to "Wow!", the Justice League flopped and was reborn with personality, the independent market exploded, and the value of *Action Comics* #1 went from about $4,000 to over $60,000. Marvel began new universes while DC cleaned up the mess they had made of their old ones. Many of my favorite characters died (and were resurrected), super-teams formed and broke up, big-name heroes got married. The comic book industry grew and matured. So did I.

Something else happened, which all of you are aware of since you read this magazine, but which I somehow missed out on: comic books have become attractive purchases simply for the sake of reselling them. Now, I know that's what many of the *Wizard* readers are into, but I can't understand the concept of investing in a piece of art, whether it's a painting, a piece of sculpture or a comic book, without taking the time to understand and appreciate what all the fuss is about. I have a collection of over 5,000 comics, including such "hot" books as *Crossing X-Men* #94-270 something, and I could never bring myself to sell any of them. I like 'em too much.

Enough of my sermon... Let me tell you a few more things about myself. I have also been game mastering role-playing games for 12 years, including *Advanced Dungeons & Dragons*, *Traveller*, the original *Gamma World*, *Champions*, *Top Secret*, *Space Opera*, *Call of Cthulhu*, *Paranoia* and *Toon*. One of my main interests with *Wizard* will be to fully expand and improve our RPG section. More on this in future issues.

I have spent the last ten years learning to be an editor and paying my dues (translation: busting my butt) at publishers of small trade magazines (maybe one day I'll tell you where). After five years in the trade press, I had pretty much given up on the dream of working for a consumer (newsstand) magazine. Then I found *Wizard*...

The *Wizard* staff has welcomed me with open arms, tentacles, adamantium claws, etc., and in less than two weeks I already feel like part of the team. Working at *Wizard* has got to be one of the coolest jobs a guy like me could have! Now, that's not to say it's going to be easy... no, it's not all fun 'n' games when you're trying to put out such a high quality product with an eye toward timeliness. Still, it is the best excuse I could hope for to continue my comics collection while the bills keep piling up!

The gang here really know their stuff... I'm in awe of them, considering that years ago I was "the comic book expert" of my home town.

Anyway, what I hope to do here at *Wizard* is keep everything running smoothly so that you, dear reader, receive what you want when you want it. Our whole staff is working to entrench *Wizard* as the best magazine covering the comics industry.

A mint guide,

Alan Binenstock,
Managing Editor

Dear Wizard,

I am the president of the Fairfax County, Virginia comic book club. All forty-five members and myself enjoy your awesome magazine for the price guide and the posters and the cards. I have a few questions for you guys:

1) Without having to pay 30-40 dollars to my comic book store, could you guys give me a Shadowhawk gold card?

2) If you cut off Wolverine's head, will he die?

3) How does Deathlok's gun work?

4) Do the Xenomorphs (Aliens) have eyes?

5) If the X-Men and X-Force team up, could they defeat and kill Youngblood and WildC.A.T.S. together?

6) Why are there so many Marvel teams whose name begins with x?

The rest of this letter should be read by Valiant comics. I and my group are very angry at Valiant comics because they don't print enough of their comics. All of us little collectors can't get any Valiant number ones, so my group and I will no longer collect your comics.

Ben Bartunek
Fairfax, VA

Anybody really believe Ben's the president of a 45 member comic fan club? Me either. Regardless, here's the answers to your questions:
1.) No
2.) I'd imagine so
3.) You pull the trigger
3.) I believe so
4.) Probably
5.) I tend to doubt it. The Image boys would toast their butts. There are so many Image guys and they're soooooo powerful.
6.) $$$$$
As for your anger directed towards Valiant Comics, it might be a little

misdirected. If you're having difficulty getting Valiant titles at your local comic store, either convince your local store owner to buy more of their titles, reserve certain comics for you or simply shop at another store. Valiant can't force store owners to buy their books, but *you* can.

Dear Wizard,

To all those fans who believe that *New Mutants* #87 is the first appearance of Cable, excluding the first appearance of baby Nathan in *Uncanny X-Men* #201, we would like to say...NOT! Rush to your nearest back issue store and try to find a copy of *Marvel Age* #82. Inside, you will find the first appearance of a character who was to be called "Cable" or "Cybrid", in a feature called Rob Liefeld's New Mutants Sketchbook. In addition to this you will find the first appearance of an unnamed Stryfe and of a character named Cougar, who Liefeld fans will recognize as a member of the Youngblood teams. Happy hunting, and *Wizard*, keep up the great work!!

Wayne Hanson
Orlando, FL

Well, Wayne is right on one point here. *Marvel Age* did run that Liefeld sketchbook thing, and it did reveal the early character designs for Cable, Stryfe and Cougar, but don't expect any price upheavals on the book. It really isn't considered their first appearance.

Dear Wizard,

What happened to *SuperPro*? I bought the first issue because it was billed as a "collectors item". And now I see that it doesn't even appear in your price guide. Does this mean that "Marvel's newest Super Hero Sensation!" is worth nothing?

Alastair Hodges
Virginia Beach, VA

Yup.

Dear Wizard,

The first *Wizard* I bought was the Shaft and Cable cover (#10). I liked the cover, the card, the price, the Hunk and Babe of the Month, and the Top 10 Heroes and Villains. The next one I bought had a higher price, and no Hunk and Babe of the Month. I thought oh well it has a better card and I could live with no Hunk and Babe of the Month. Then you took out Top 10 Heroes and Villains and made some other changes. I didn't like the changes, and I'm sure that someone out there shares my opinion. I would sure like to have those things back in to *Wizard*. Thank you for your time and I hope you can help fill my requests.

Neal Foley
San Jose, CA.

***Wizard* is a magazine that is constantly undergoing change, and we feel that by testing various features and columns in our pages, we can see what the fans really like, and do our best to give you your money's worth, which leads my next comment...our cover price. Take a look through the copy of *Wizard* you're holding in your hands. Look at the quality of everything found within its pages. Understand that to produce a magazine of this size and content every month it costs a great deal of buckage.**
If you still feel that four bucks is too much to shell out, keep 'em in your wallet.

Dear Wizard,

After reading Jim Lancaster's letter in *Wizard* #14, my first reaction was, "What crawled up your $@#% and died?"

He claims your articles are "nothing more than a fluff excuse to print a whole bunch of accompanying pictures and fill space." I, for one, have always enjoyed the articles and have learned more about the comics world and the people who work in it. Fluff indeed!

Jim's statement regarding your scope of coverage sounds like the standard complaint I've always heard from movie critics; they can't stand when something is fun, they have to do something that teaches a lesson or makes a statement. "Escapist reading", he called Marvel Comics (I guess D.C. falls in there too). Well, hallelujah, that's just what I want!

I know that everyone is entitled to their opinion, but when someone tears things apart and thinks they should be remade in their image, then I have to draw the line. But I think your reply said it all: "If you don't like a comic, a story, or even a letter page, do yourself a favor and don't read them." Amen.

Jon Marshall
Dover, OH

Praise the Lord.

Dear Wizards,

What's up with Image?!? Their stuff is so late, it's not even funny!!

Tony Dragon
East Brunswick, NJ

I think most of the scheduling problems facing Image right now are due to the fact that most of these guys have just taken on a lot more responsibility than they're used to handling. Instead of simply writing or drawing the comics, they are now in the position of being the books' editor, publisher, manager, etc.

Dear Wizard Press,

I am a member of the Sleepwalker Fan Club. I have recently noticed your infrequent use of non-"hot" characters, and would like to ask your magazine to put a certain alien with a maroon hood on the cover.

Greg Mitchell
Paragould, AR

We pause a moment to allow the various snickers and pockets of laughter to die down concerning the Sleepwalker Fan Club thing. OK, as for your proposed Sleepwalker cover, we'll take it into consideration (...snicker...).

HELLOoooo...Mr. Wizard,

You've really put together one excellent magazine! The quality of the articles and the high class artwork blend together forming a masterpiece of continuity for the reader. Keep up the great work!!!

To add to the comments of Bill D. Middleton, in issue #13, about your use of 'babes', there are a growing number of politically correctionists in this country (male, female, and otherwise) who would take offense at the use of words like babe no matter how innocent your intentions may be. OK...enough said.

How long must I wait before you do an interview with Wendy Pini? I've waited through 13 issues, and I'll wait through 13 more if need be. But, I'm not a very patient person.

Also, I need some help. (no wise cracks, oh wise one) I acquired several diecast metal figures of D.C.'s super heroes. They are by ERTL. Can anyone tell me more about them, and where can I find the rest of the set? According to the package, there are 10 in the set. I got

them all except the Penguin, The Joker, Robin, and Shazam.

Michele Clareans
Omaha, NE

Listen, babe...(just kidding). As you can probably see, we are a little more careful with our terminology. Though I still feel a lot of people could stand to loosen up a bit, I avoid using certain words when I can help it. Want a Wendy Pini interview? Check out next issue (now that's service).
As for those little metal figures, your best bet is to contact the company. Ertl is based in Dyersville, Iowa...give 'em a call.

Hey Wizard,

I have read your response to Joseph Haddock's letter in the "Magic Words" section of *Wizard* #14. This is the reason I chose to write you this day....

You were ragging on Joseph about when you buy a comic "it should all be about that super hero, not filled with a lot of blah, half-hearted filler stories or just pretty art." Who do you think you are, the Wizard or something..... I mean, where do you get the crystal balls big enough to take it upon yourself to set the standards for enjoying comics? If someone buys a comic, even if only for the simple reason that it was drawn by a certain "hot" artist (though the story wasn't any good), is his/her prerogative. For example, I am a Walter Simonson fanatic, and once bought a copy of *Superman* #400 because he contributes a single page of art. Now don't get me wrong. I do get comics not only for the art. Another example: I'm not too big a fan of Frank Miller's art but his writing on *Dark Knight Returns* was awesome... The point I'm trying to make is simply purchase a comic for *your* enjoyment.

Jaysun Raper
La Porte, TX

You're right. You should buy something because you like it, regardless of what anyone else has to say. I retract my earlier statements.

Dear Sirs,

I must congratulate you on an excellent magazine. *Wizard* has truly progressed from issue to issue, and I can only imagine what the future may hold. Being that this natural progression was spurred on by many intelligent comments in the Magic Words letter column, I feel that it is my duty to offer my own advice for the future of this magazine.

1) Firstly, over the past few years I have noticed a disturbing trend in comic books. The marketing strategies which many comic companies have been employing is disgusting. Multiple covers and tear-out coupons are bad enough, but the polybagging practically forces a comic collector/reader to buy two copies just so he/she can read it. Now, there's not much we can do about Marvel choosing to polybag every comic which will attract investors as well as readers, but the fact is that *Wizard's* bagging of recent issues leaves many potential readers filing unopened copies of magazines in the back of a comic box. You have a great magazine here, guys. Why hide it? I'm beginning to wonder if the opened magazines are so rare that they'll be the collectible ones.

2) More on the toys, bro. The toy tips pages are one of my favorite parts, and it's kind of depressing to only get two pages of it before seeing that godforsaken price guide for the eighth month in a row. You have a section for upcoming comics—how about yet-to-be-released toys - and leave the Toying Around section to deal with older, more valuable toys.

Now, as an avid reader of *Wizard*, I have my share of questions as well (hey, I don't write often - so I better make this last, 'eh)

1) How do the article submissions work here. Is it entirely staff writing or do you accept freelance work?

2) How would an aspiring comic book writer go about forcing his way into the business? It seems like the comic industry has become an artist's world, not leaving much room left for the writer.

3) How do the X-Ladies fit into their uniforms? I can't find any zippers or buttons. I imagine that the costumes must be custom made to fit around those well-endowed (almost top heavy) bodies of theirs, but I still can't figure out how they get them on.

4) How would an author go about getting the rights to Marvel characters in order to write a screenplay about them. Should he write the script and send it to Marvel or contact them beforehand?

Whelp...thanks for listening. Hey, who needs a therapist when you've got *Wizard*, huh? And you're not quite as expensive. Speaking of which, now that you're so popular and have a strong enough following to chip away at that overhead bill - maybe you could work on that price a bit. I mean four bucks a month is a bit steep for us teenage bums, especially when most of us don't even open the damn package. Still waitin' for a Mephisto or Dr. Doom cover (though Next Men or Tick would do nicely).

Nicholas Peri
Plainview, NY

We poly-bag our books to ensure that the fans don't get cheated out of those nifty little trading cards (don't get swiped by unscrupulous store owners or simply fall off during shipping). As for the "don't open a poly-bagged comic" debate, c'mon guys, don't be stupid. Just open the damn thing, it's just a bag!
The toy section of *Wizard* just recently became a two page monthly article, with a semi-annual price guide.
Now for your questions:
1) Send in your article submissions to: Article Submissions c/o Wizard Press, 100 Red Schoolhouse Rd., Bldg. B1, Chestnut Ridge, N.Y. 10977. Your submissions can be on virtually any topic (i.e. comic books, science-fiction, horror, etc.). They should be double-space typed, include your name, phone number and address. If you have a resume, send that along too.
2) Check out Peter David's article in last month's issue for some great tips.
3) How *do* the X-Women fit into those costumes? Maybe it's just body paint...
4) You probably would write it first, and submit it to a movie production company. They would handle the rights to the characters if they're interested. Also check out a book called *The Writer's Market*. You should be able to find a copy of it at your local library. It will show you who to contact for submissions of factual articles, fiction and screen writing.

Dear Wizard,

Being the long time Marvel Comics fan that I am, I don't have many comics of, nor much knowledge of, some of the D.C., Valiant, and other independents' characters. So I have a few questions about them:

#1 Exactly how powerful is Superman?! For example, if he were to fly at top speed right into a giant needle (say, about 12 feet long), would he be impaled or would he be fine?

#2 What time does *Magnus: Robot Fighter* take place?

#3 Does Green Lantern's ring have any limits (like can he make things as big as planets with it?)?

#4 Is Concrete actually rock? Was he always in that form? If he falls and chips himself, would the chipped part heal? Can he even be chipped?

Your poorest reader [from buying glow-in-the-dark, embossed, quadruple gatefold, metallic ink comics. Which in English translates into (real neat lookin') RIP-OFF comics!],

Stephen Inouye
Delta, British Columbia

Yay, more questions! Here we go...
1.) Umm...yeah, he would probably skewer his "Big S."
2.) The year 4001.
3.) The way the Green Lantern ring works is that the more willpower you have, the more you can do with it. If you have the "oomph" to make something as big as a planet, then you can do it. (It's a pretty fuzzy area when it comes to defining exactly what it can or can not do). Also, due to a necessary impurity (to prevent Green Lanterns from becoming all-powerful), the power ring has no effect against anything colored yellow.
4) Concrete was a normal human who was taken by aliens and placed in the rock-like body he now inhabits. Yes, he can be chipped, but a bunch of spackle will patch him up just fine.

Magic Words,

A few days ago, I stumbled upon an *Uncanny X-Men* #294 with a Cable card in it instead of a Professor X card that should be in it. My question is: How many of these mistakes were shipped and how much will they be worth?

Jason Breuing
Prairie du Sac, WI

Any poly-bagged product can be opened, the contents within altered and then re-sealed with any shrink wrapping machine. Sorry, your *Uncanny X-Men* #294 is nothing special.

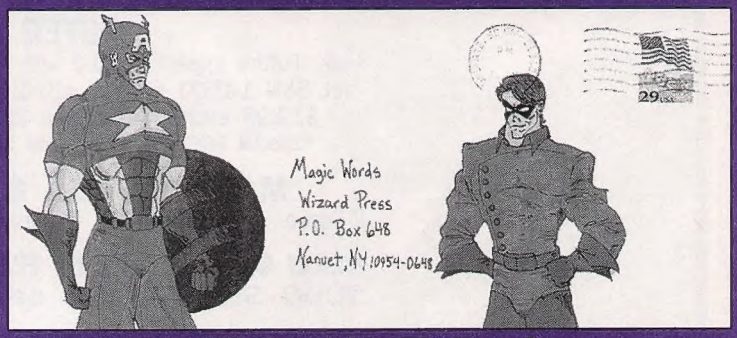
Well boys and girls, that's it. The mighty *Wizard* has come to a close. The Ask the Wizard and X-Traitor theories will appear next issue. If you want to be a Wizard Pen Pal, write to the Magic Words address c/o of Pen Pals, and include your name, age, full address, and list three of your favorite monthly titles. We'll start running 'em as soon as we get enough. I'm outta here.

-Pat McCallum

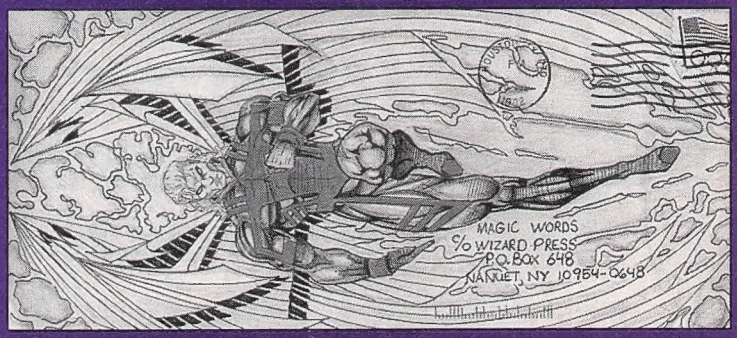
Fabulous LetterArt

Thanks for the terrific letter art. Every month our diehard fans with talent to burn adorn their praise (or complaints), sometimes, we think, just to get a little extra attention. Guess what. It works. Here are four for this month!
(Remember, we can only show letter-size envelopes. Thanks!)

Stephen Brown
Mauldin, SC



Michael McClelland
Fort Smith, AR



Daniel Quiroz
Houston, TX

Cal Slayton
Irving, TX

Signed Comics!

Signed and Numbered (S&N) by

X-CUTIONER'S SONG!!!

X-MEN -294- **BRANDON PETERSON**
S & N 1-250 $12.50 Both Card & comic signed
X-MEN #295-297*
1000 copies each $8 each or all 3 parts for $20.00 *297 Epilogue

X-MEN #14-16 **ANDY KUBERT**
1000 copies each $8 each or all 3 parts for $20.00

X-FACTOR #84-86 **JAE LEE**
1000 copies each $8 each or all 3 parts for $20.00

GREG CAPULLO
X-Force #16-18 $10 each all 3 for $25 S & N 1-250

MAKES GREATS X-MAS GIFTS!!!

PETER DAVID
Hulk: Future Imperfect #1-2 with **GEORGE PEREZ** $29.95 each set S&N 1-1500 X-Factor #87-1-1000 with 1st **JOE QUESADA** $12.95 each& Spider-Man 2099 #1-1-500 $12.95 each
Special FREE Perez/Quesada Sketch to 1 Lucky Purchaser

MARK PACELLA & DAN PANOSIAN
X-Force #10-13 limited to only 250 sets $35.00 per set

Blood Shot #1 **DON PERLIN**
2000 S&N $15.00 ea. 1st Cromium Cover

TOM LYLE
Robin!!! #1 500 S&N $10.00 ea.sets of#1-6,
200 sets S&N $39.95 a set. Better than the 1st 2 Combined

STRYFE'S STRIKE FILE #1 **LARRY STROMAN**
500 S&N $10.00 ea. Follows X-Cutioner's Song

***DOOM 2099* #1** **PAT BRODERICK**
1000 S&N $10.00 ea. Marvel's #1 Villain Gets #1 Book

***GHOST RIDER* #31** **JOE KUBERT & ANDY**
1st TIME EVER
Signs Last Pt. of Rise of Midnight Sons with Son Andy 1500 S&N Copies $12.50 ea.

JAE LEE
NAMOR #31-34 S&N . 250 Copies each .
$6 each All 4 for $20 Pencils & Inks WOW!! What a bargain

ADAM KUBERT
SPIRITS OF VENGENCE #5 & #6 Ghost Rider, Spiderman & Venom Dominate this Series S&N 750 Copies ea. at $7 Both for $12, the Kuberts Never Quit.

LEE WEEKS
GHOST RIDER: FEAR Ghost Rider, Cap, Scarecrow & Gatefold Cover
S&N 750 Copies $12.50 ea. These Won't Last!!

1) Please add $2.50 Postage for 1st book & 50c for each additional book. N.J. residents add 6% sales tax.
2) Expect delivery 4-6 weeks after publication date.
3) If set of books, expect delivery 4-6 weeks after pub. of final book.
4) Add $1 for Insurance
5) Checks, Money orders, Visa, & MasterCard Accepted.
6) U.S. Funds Only. No Cash or C.O.D.s
Make Checks Payable to: National Comic Services
7) All Sales Outside U.S. Call For Postage

All Signed Books Come With a Certificate of Authenticity

National Comic Services, Ltd - 614 Station Ave. - Haddonheights, NJ 08035 - (609) 546-8055

NATIONAL COMIC SERVICES

© MARVEL

Nobody laughs at Marvel. . .

like Marvel does.

The all-new, all-satirical

MARVEL
Year-in-Review '92

You've never seen anything like it before. And after we fire everyone involved, you'll never see anything like it again.

MARVEL COMICS

TM & © 1992 Marvel Entertainment Group, Inc. All rights reserved.

HERE LIES
EARTH'S GREATEST
HERO

WHERE WERE YOU WHEN SUPERMAN* DIED?

In one of the most earthshaking events in comic book history, The Man of Steel* has made the ultimate sacrifice. As a tribute to the world's favorite hero, SkyBox is introducing Doomsday*: The Death of Superman Trading Cards.

A spectacular 100-card set featuring all the events leading up to Superman's untimely demise. We've also added some incredible bonus cards with all-new original artwork.

Hurry, they're sure to fly right off the shelves.

DOOMSDAY: THE DEATH OF SUPERMAN TRADING CARDS

SkyBox INTERNATIONAL ™ © 1992. Exclusively distributed by SkyBox International.

*Superman, the DC Bullet Logo and all related elements are the property of DC Comics. ©1992. All Rights Reserved.